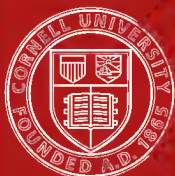


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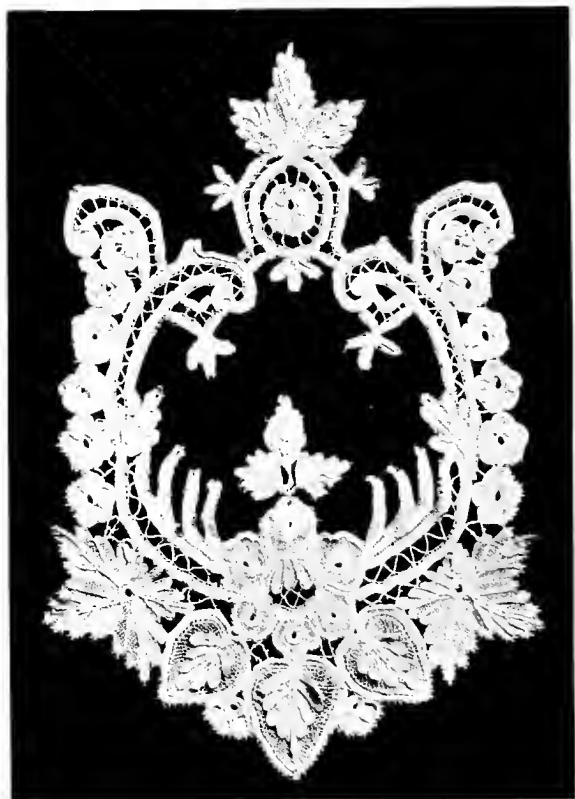


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PLATE I.



TIE END OF BRUGES LACE.

Frontispiece.

LACE MAKING AND COLLECTING

AN ELEMENTARY HANDBOOK

BY

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~~54 Sloane Square S.W.~~*



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PREFACE

“BUT when I bought it they told me it was Brussels—Swiss Brussels,” she said plaintively.

“That explains everything,” the lace expert replied. “You bought it in Switzerland and paid five guineas for it. The price was iniquitous, of course, but that is the name they have given it, and by the name you were misled.”

“And it is really not worth the quarter of that sum?”

“See,” said the expert. “Here is a piece of genuine applied Brussels. Do you see how the weaving threads cross and return, each time leaving a firm edge behind? Compare it with your own. The designs are much alike, for the Swiss work has taken the Brussels for its model, but look at the edges of the pattern. The texture is just ordinary lawn attached by chain stitch to the machine made net foundation. The edges are raw where the material has been cut away, and are ready to fray out and in time drop away altogether.”

“I see now, but I wonder that I never noticed it before,” rejoined the would-be collector, and then she looked up thoroughly puzzled: “Now that I know my lace is only an applied material, how am I to tell that it is not Carrickmacross?”

“Capital!” exclaimed the other. “It was quick of you to think of that. The rules relating to the classification of laces are full of exceptions and tiny differences, so that unless one works by comparison, noting every divergence of detail, it is impossible not to make mistakes. You have recognised that Swiss Brussels and Carrickmacross are akin, the truth being that the first may be called the parent of the Irish lace. The better quality of Swiss Brussels is finished off with a firmer edge—oversewn by the needle in place of the tambour stitch—and the Carrickmacross of early days so faithfully reproduced this edge that the lace could be handed down from mother to daughter, none the worse for wear.”

“The new pupil has just come,” interrupted a small embryo lace maker in a blue pinafore.

“I wish you had a class for lace collectors,” said the stranger, as she wrapped up the unlucky purchase. “If you would explain all the little differences——”

The expert laughed, and so the sentence was unfinished.

“It would be time and money wasted,” she declared, “when you think of all the many books there are to learn from.”

“I have books—some of the very best, I am told,” was the reply; “but they confuse me by the great variety of laces shown, as well as by the technical expressions. I feel I want to know the subject better before I can really understand them. In the last ten minutes I seem to have learnt more than

I should have found out for myself in a week's reading ! ”

The expert knew exactly how she felt, having passed through much the same experience herself, but in earlier days when the books relating to lace might have been counted on the fingers of one hand.

“ There are no short cuts to the art of lace collecting,” she affirmed, “ but there is one road which I believe to be the most direct.”

“ And that is ? ”

“ A practical knowledge—no matter how elementary—of lace making itself.”

The blue pinafore again appeared at the door : “ Will you please come down ? for the new lady wants to ask you what lace she wants to learn.”

Then ensued another conversation, for questions had to be answered which called for many details about the various laces. Which was the easiest ? Which the quickest to learn ? The kind most suitable for a class of village girls ?

“ We could have had everything ready for you, had we only known which lace you would decide upon,” apologised the expert when at last the pupil was ready to settle down to her lesson.

“ But how could I find out these things for myself ? ” asked the newcomer. “ If only there was a book to tell one all the little things ! ”

The expert went back to her interrupted task of answering the morning's letters.

She put on one side a note containing queries very similar to those just brought forward by the new pupil. She puzzled over the unrecognisable

description of an unnamed lace of which she was requested to quote the value, and finally came to a standstill over an Australian correspondent :

"I leave the choice of selection to you," the letter ran, "for I have no means of finding out which lace is most suitable for eyes not over young."

The expert put down the letter and considered.

"I will write a little book," she decided ; "something quite cheap, so as to be within the reach of all. It shall teach the first steps in some of the well known laces. There cannot be an exhaustive treatment of any one kind, but it must set the reader so far on her road that she may be able to see clearly what lies before her and the greater things that wait to be attained."

The expert smiled as she recalled the downcast looks of her last visitor. "There must be hints on how to distinguish between the real, the false, and—most difficult of all—the faked lace ; also the little book must show that the results of centuries of hard work can no more be grasped in a few lessons than they can be summed up in one volume."

LACE MAKING AND COLLECTING

PART I

CHAPTER I

IN dealing with a subject so full of historical interest as real lace, there is always a great temptation to hark back to those early events which were instrumental in spreading its development.

From Italy, the cradle of the Arts, we are able to follow the exodus of a small band of refugees, who, fleeing from religious persecution in their native land, found new homes in districts round Geneva, while others striking westward settled in Lyons or Puy de Dôme. The intercourse between the Netherlands and Switzerland, drawn ever closer by the Puritans, naturally led to the lace made by these early emigrants quickly finding its way into Flanders.

There is plenty of research work waiting for the lace historian who would give up the time to tracing the course of these early laces. That Honiton, Brussels and Point de Flandres all owe their origin to the influence of north Italian workers is clearly traced, not only by existing records but also by the very similar methods of working. How does it come then that, to this day, the lace makers of central France make use of the methods employed by the Neapolitans, but have never adopted the easy flowing designs of Milan and Genoa? Evidently there

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was a second migration of lace makers from further south, who either left at a different period or kept apart from their fellow-craftsmen of Lombardy. It is certain that years elapsed before the two distinct classes of lace came to be made side by side in Flanders.

There is a great difference even in the manner of working this second lace; the bobbins are held differently and the pillows are not shaped alike. It is only of late years that an attempt has been made to unite the separate styles and out of them to form a new departure. The experiment may be seen in some of the Russian and German bobbin laces, but so far has not become really distinctive.

It is more difficult to trace the origin of the Needle Point laces, because in one style or another they seem to have been something of a natural growth throughout Europe. Legend has it that the work originated in the Far East and spread northwards passing through Greece and Rome.

In those remote days it is certain that a kind of lace was made which was the forerunner of Filet Brodé, specimens of which netted lace have been found in the tombs of Egypt, together with pieces of drawn thread work. In some of these early laces such as the Drawn Thread, it is difficult to determine whether it should not rather be classed under the heading of embroidery.

At times the threads are entirely absorbed into a foundation and covered over with needle stitches until no vestige of them is to be seen, but Venetian lace is minus even this slight groundwork, so that when *it* is under discussion no doubt can remain, it is *lace* pure and simple, at once most beautiful and most costly. The entire fabric is built up of needle stitches and its value is increased

by raised ornamentations covering the original groundwork. There are two kinds, of which one is very fine and delicate, called Rose Point from the little star-like rings which join the brides together for the ground (bride is a term commonly used for a bar, and should be given the French pronunciation); while the other, Gros Point de Venise, is, as its name implies, a lace made on a heavier scale. Some of the best coarse crochet designs have been taken from it. This lace was in great request for rich Church vestments, and the bold design allowed scope for a great deal of what in carving would be called "relief" work, and was effective even at a considerable distance. The leading features of this Gros Point have much in common with not only relief carving, but also sculpture, and follow in design the classical Italian forms. The value has always been very great, and naturally such ornate work would be beyond the means of any but the most wealthy. A cheaper lace was produced on similar lines, but composed of the groundwork only. This was known as Flat Point, and was not confined to Venice, but was made in Italy and Spain, also at a later date in France, from whence it has reached Belgium, and latterly Ireland, where, under the name of Youghal Point, a well-made lace is shown of modern design. Although the Flat Point was so much less costly, it must still have been beyond the reach of the middle classes, and quite out of the question for ordinary use in the churches. A cheaper lace being needed, hand-woven tape was then made to serve instead of the needle-ground. The open spaces of the design were filled in by the same fancy stitches as were used for the better lace, and by raising the edges of the tape by a cord, a very clever effect of the original model

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was attained at much less cost. This tape lace was the forerunner of the "Braid" or "Needle Point Lace" of the last reign.

The reader may have noticed that in introducing the Needle laces the expression *Needle Point* is used.

The term *Point* has been found confusing by many people, although no difficulty arises abroad where the double application of the term is clearly understood.

In England, perhaps because the expression has become so closely associated with one particular Needle lace, it is supposed by some to exclude Bobbin lace altogether.

Reference to any good lace book will, however, bring to light numbers of instances where it is used in application to either method. Two well-known laces of either kind should at once settle this vexed question :

Bobbin Laces	Point de Flandres.
	Point de Milan (Punto di Milano).
Needle Point	Point de Venise.
	Youghal, or Irish Point.

In the English Midlands village workers always speak of the true Buckinghamshire lace as Point lace, but although in error they will often call the Bedfordshire Maltese, *Buckingham*—much of it being made in that county—no one would dream of speaking of the latter as Maltese Point.

We have already noticed that the lace of those two bands of early Italian refugees was dissimilar, and this is a further argument in favour of that hypothesis, the Pillow Point laces following the Lombardy methods, while the Bedfordshire Maltese taken from South Italy

to Malta and thence to England claims close connection with the laces of Puy de Dôme, and might easily be mistaken for some of that work.

Let us look up the word "Point" in the French dictionary. Among its several meanings are "a stitch" and "a hole." According to the dictionary there is no reason why the word should not be equally applicable for either lace. The lace maker abroad, however, distinguishes between the two different meanings, in the case of Bobbin lace using the word to denote a *réseau* of net or holes, for Needle lace to explain its foundation of separate stitches.

Although the word "Point" is not used in conjunction with the name of a complete Peasant lace, it comes into the description of particular stitches employed. Point de Mariage, the Torchon stitch, is one of many instances.

In those provinces where both Needle and Pillow laces bear the same name it is usual to put the prefix Bobbin or Needle before the word Point, and so save confusion. Only a want of knowledge would cause mistakes in other cases, and an examination of the lace would quickly show the difference.

Up to now we have been speaking of laces as being divided into two classes. These will again be divided and subdivided almost without end, but with the space at our disposal it will be impossible to deal with more than some half-dozen classes. From the selection chosen the student should have no difficulty in continuing her studies from the more advanced books upon the subject, and best of all, by careful examination of all the lace she handles.

The laces that have been chosen for discussion all

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belong to well-known types; the Pillow laces in particular touch lightly upon the foundations of three distinct methods, comprising the key to all other varieties. The student must not, however, imagine for a moment that by learning the fundamental principles of one type she becomes proficient in all its sister designs, for each lace carries its own individuality, and has hard and fast rules relating to its construction. It is easy enough to make a simple braid, to turn corners and put in a grounding, but quite another matter to make a piece of fine Bruges lace bear its stamp so clearly that no one would mistake it for Brussels or Devon. The pattern might in special instances be identical, but small differences of treatment would be employed to give a different touch, something almost intangible at times, and which, like some of the minute differences between certain kinds of old china, are to be *felt* more easily than described.

It is of course much to the student's advantage that the framework of certain laces is so exactly similar that the same preliminary instructions can be used. For this reason, and to save repetition, all such stitches are taught separately in our instructions, while individual treatment of each lace is taken first broadly to help the collector, and afterwards individually, noting the special intricacies of each pattern, for the service of the lace maker.

Perhaps some may find pleasure in trying several different kinds of lace, a valuable assistance if there is any idea of taking up the work professionally, useful for the teacher and also for the work of renovating. It is different, however, if the lace maker wishes to earn a living at her pillow, for then she should take one lace and keep to it.

It is a common error to say that Torchon is the easiest, and therefore the best lace to start upon. It requires a particular touch, a rather heavy handling that will ruin anyone for better work if kept at it too long. Each lace has its own peculiarities, and a perfect knowledge will take time to acquire, but with practice will come the increase of speed upon which the profits depend so largely.

A vital question for the would-be professional lace maker is, "Does lace making pay?" and that leads to another question in return, "What do you require as your living wage?"

In the present day plenty of work is to be had for the girls of the ordinary working classes. Wages for house servants rise steadily and the demand is generally greater than the supply. In the large towns, factories, shops and dressmakers employ large numbers of women workers, and although wages differ largely in different localities we ought to be well on the safe side in striking an average of 12s. the week for the earnings of this class.

It needs a very skilful lace maker to make as much, keeping the same number of hours and disposing of her work in the same way. Even if the girl had a private connection and was able to obtain full retail price for her lace, she would be unlikely to exceed that sum.

This then is the reason why lace makers are only to be found in villages or small country towns where there are few such openings. It must be remembered, however, that the girl who earns six or eight shillings a week in the country is often more comfortably off than her sister in the large town.

Cottages are still to be had in the lace districts for

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two and three shillings a week, and the cost of living eked out by supplies from the garden can be wonderfully small. Another great advantage is that it is home work and can be done at odd times. The married women, without neglecting the home, can add considerably to the husband's wage in their spare time, also the old people keep their work going, often up to the very last.

Lace, then, is work for the country woman rather than for the town dweller.

Let us turn next to the workers of another class for whom there are, unfortunately, fewer chances of employment.

The well-educated gentlewoman must take the various openings that are possible, and find for herself the average wage they yield. She must not forget to debit that wage with the cost of the special training required for the teaching, secretarial, or artistic professions. Would it be an exaggeration to suggest 25s. the week as the average? About double the wage of the workgirl, with something like double the cost of living, and withal an appearance to be kept up.

In such a case this would seem a very decided reply in the negative to the question, "Does lace making pay as a profession for the more highly educated classes?"

Perhaps it is a happy thing after all that lace making should be unprofitable for the educated worker. It is needed by the villagers of many a poor agricultural district; it is splendid work for a cripple girl, or one too delicate for service, and all these need the co-operation of the more highly trained woman if their work is to succeed.

The higher class worker must earn her wage by skill

in such departments as *designing*, which the village girl is quite incapable of. It will need her quick wits and her good taste to keep the workers employed on up-to-date patterns, and she should be able to find a better market for the goods than they could possibly do for themselves. As a teacher, the village worker is generally a failure. We all know that teaching has at last come to be recognised as something of a science, and even in the very heart of a lace district pupils will quickly discover that many sixpences will have to be paid away to picturesque old Betty at the cottage, before as much knowledge is painfully extracted from her as the trained teacher would give in a couple of lessons.

"I larned her," said an old body in Bedfordshire, "I larned her best part every day for a month, but bless you, she didn't larn nothing." That was the old lady who told her pupil that she could not work slowly because "it scat her brains" if she had to think what she was doing!

With the growth of village industries, influenced perhaps a little by the "back to the land" movement, and also by the attention this craft is at last receiving from the educational authorities, the prospects of the trained teacher are becoming brighter.

In choosing a profession it is necessary to look beyond the present to gauge whether the work is likely to be of a lasting character, and whether it may possibly increase in value.

At present a great number are taking lessons just while lace making happens to be a popular fashion, but the lace teacher has to look beyond these lessons in order to see what regular work the future may have in store. Both

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at home and also in the colonies, lace making is at last being taken seriously, and who shall tell what the next few years may bring forth !

The more highly educated worker has a wide choice before her when she decides upon making it her career.

What we may call " Mechanical " lace making she will leave to others—if she is going in for industry work she will train thoroughly in the one particular lace required ; if she is to go to the colonies a wider knowledge, including several kinds, may be more useful. For a teacher in a large town a general knowledge will enable her to continue the lessons of pupils who wish to carry on instructions already commenced in Italy or Venice.

It is practically impossible for one person to be proficient in every branch, and even if she confines herself entirely to the study of one of the following classes she will find infinite variety as well as much research work without going beyond it.

BOBBIN-MADE PEASANT LACES

These include the patterns of many counties, some of which have died out entirely, and are well worth reviving. This is a study very little touched upon at present, and gives a wide field for investigation. None of the Peasant laces are very expensive, therefore the work is admirably adapted for a colonial industry. Fine laces very like the needle-point Reticella are to be found in pictures of the sixteenth and seventeenth centuries, but these are exceptional nowadays when the work is usually strong and rather heavy, suitable for trimming all kinds of linen articles.

PLATE II

1



2



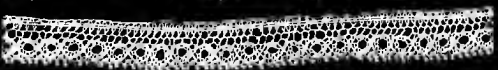
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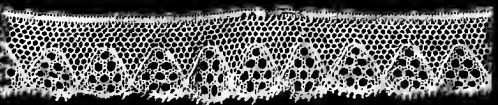
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6



1. TROU-TROU.
2. TORCHON EDGING.
3. CLUNY INSERTION.

4. CLUNY EDGING.
5. BUCKS PEA PATTERN.
6. BUCKS FAN PATTERN.

ENGLISH TROLLY LACES

are now confined almost entirely to the fine net laces, though the antique varieties were most elaborate. The revival of the old is well-nigh impossible, since the fine thread is no longer obtainable. Also the lace would not fetch the very heavy price that would be required for it. The modern worker would have to confine her efforts to the Midland laces principally, which with the more difficult pricking of patterns would leave her very little spare time. A homely old name for this class is "thread" lace—a term one may still hear used.

In connection with Trolly, the best openings would seem to rest with the management of a local industry, or engagement as a teacher.

The Trolly lace industries are at present so very much in the hands of charitable societies, that it is impossible to predict whether the work would once again become prosperous, if put upon a purely business footing. One thing seems clearly shown, which is that an unequal competition exists between the philanthropic societies and the trade, which, for the present, prevents the sale of this lace becoming general.

It is a pity for the country that such should be the case, but it is an *impasse* that has been brought about solely by the success that has deservedly crowned the efforts of those who freely gave their money to revive what was practically a dying industry.

Influential patronesses lent their houses for lace sales, and brought their friends to buy. Most of the management was honorary, and with the added help of donations it was possible to sell the lace at a price that allowed no margin for the ordinary expenses of the tradesman.

There is hardly a draper's shop in London where one may not find a good assortment of Valenciennes, Cluny and Torchon, but a whole day may be wasted in the search for a single specimen of Buckingham.

The London tradesman is obliged to push the sale of those laces which allow of his making a reasonable profit, without subjecting his prices to unfair criticism.

Time alone can prove whether the lace industries of the Midlands are of a forced growth which will fall away again as interest and subscriptions slacken. Meanwhile it is wisest for the professional worker to watch carefully before risking capital in this direction.

BRAID AND SPRIG LACES

There could hardly be a better choice for the teacher. This class includes inexpensive as well as the very best Pillow-laces, and gives scope for much artistic skill in the arrangement of stitches or designs. Of the English varieties, Devon or Honiton is the only Sprig lace, and it stands high above the Trolly laces. The subject has been treated so fully in another book* devoted solely to the one lace that only a few general notes need be given here. During the Victorian era the trade fell away very greatly, crushed, first, by the introduction of machine net, and later by the want of interest shown to the lace trade in general.

Successful efforts have been made to bring about a revival, and at the same time to improve upon the badly constructed patterns which have been general for more than half a century. A few years ago not more than five

* "Devon Pillow Lace: Its History and How to Make It." A. Penderel Moody.

fancy fillings were in common use, but with the help of County Council classes beautiful old stitches have been re-taught, of which the following are specially charming: Pearl, Blossom, Double Point, and Toad-in-the-Hole. Of these, all but Blossom may be found in Antique Point d'Angleterre.

NEEDLE POINT LACES

Ireland is much ahead of England for these, and its lace includes Needle-run Limerick, also Tambour (made sometimes with needle fillings and again with the Tambour hook), Youghal, or Irish Rose Point, which is the best lace produced but too expensive to be very generally known. Irish Crochet is, if anything, too well known, and has been much copied abroad. Carrickmacross is made in two varieties, Guipure and Appliqué. The last generally introduces fillings of Limerick Needle Point.

There is a good demand for lessons in any of these laces, but one would not be prepared to advise on taking up the actual making as a profession. Many poor Irish ladies certainly support themselves by such work, but there always appears to be an element of charity in the way their lace is disposed of. From time to time one hears of a good opening for a manageress, but naturally those applicants in the neighbourhood have the best chance of securing the post.

If these notes on the possibility of finding work appear to be somewhat vague, the excuse must be offered that the lace revival, although it has come in with great force, is still young. As yet it is difficult to prophesy how far it may extend. Those who are now taking up the profession are doing something akin to pioneer work. They

can look back a few years and see what serious obstacles have been overcome, and they can look forward hopefully to the future. What they cannot do is to point to large incomes realised, for one reason that there has not been sufficient time, for another because the competition with foreign goods has been and is a serious disadvantage.

The lace expert who combines the sale of antique and foreign laces with those of her own country, always finds that the profit on the first is double or treble that realised by the home work. Here again we may stand at the commencement of a new era, for tariff reform applied to the importation of foreign lace would make an extraordinary difference to the lives of many English workers.

The opening offered to women by the restoration of old laces is dealt with in a separate chapter.

CHAPTER II

PEASANT LACES

THE word *Torchon* is used in France for a loose knitted dish-cloth, and applies really to anything that can be quickly squeezed dry in the hand. Probably the name was first given to the lace on account of its needing no more than ordinary care in washing, and with no idea of suggesting its secondary value.

For years many beautiful *Torchons* have been made in Italy, France and Belgium. More recently Germany, Russia and Bavaria have increased their output of the same lace, and coming down to our own time we find it being made in China, Ceylon, India, Madagascar, Rhodesia, Zululand, and even in the little island of St. Helena. The lace made in our own colonies mostly finds its market on the spot, but the work from China and parts of India is a serious menace to the European trade. We hear of women working twelve hours a day for twopence in the East ; in some parts of Russia the pay is almost as small, and the underselling falls hard upon the peasant workers nearer home, whose pay decreases in proportion with the competition. There is always a good sale for the lace, and to comply with the demand for a cheap article, much of the thread used by the women is of the very poorest description. If some of the very cheapest *Torchon* is weighed, and then balanced against the weight of a really durable flax, it will be found that the cost of the

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good thread is almost equal to that of the cheap lace, including the making.

It has been frequently stated by experts dealing with the question of sweated trades that shoddy materials invariably mean underpayment; with the lace trade this is certainly the case.

At a recent exhibition a small cloth edged with Torchon and made in St. Helena was shown side by side with a very similar lace marked at nearly half the price.

It was rather interesting to note how many people examined first one and then the other, one even returning to ask if the good lace had not been made with silk, so different was the texture in appearance. Slowly, very slowly, and greatly through the efforts of such societies as "The Home Arts and Industries," the public are beginning to show more interest in the making of the goods they buy. To a certain class "cheapness" must and will always be the first attraction; to the thinking public the durability of the work, and the conditions under which it has been made.

In one or two of the Midland counties a little Torchon lace is made, and this is also the case in scattered districts of Scotland and Ireland, but the output is too small to be of serious consideration.

It may be advisable to consider whether the lace is really worth making before starting upon it, rather than upon one more costly and less common.

If it is needed for some village industry, not to be the sole support of the worker, but an employment for odd hours in the summer, or for the long winter evenings, then one could hardly choose better.

The lace is made of repeats following closely upon each

Missing Page

Modern Cluny has included the characteristics of most Peasant laces, and, like Torchon, owes its origin to the early Bone laces which for six centuries, at least, have been in use in Italy and many other countries. The oldest of these were the Plaited laces, so like the valuable Needle Point "Punto-in-Aria" in design that at a distance it is difficult to tell them apart.

In many antique Venetian and Italian coverlets these two laces are to be found together. The Bobbin lace was the more quickly made, and helped no doubt in bringing a large piece of work to a quicker termination.

In nearly all this early lace the pattern consisted very much of plaited bars which called for only a small expenditure in pins. We hear of thorns and fish bones being used to take their place—a substitute which could not have been very satisfactory, as we may guess from the many dodges in construction by means of which the worker managed to evade the difficulty.

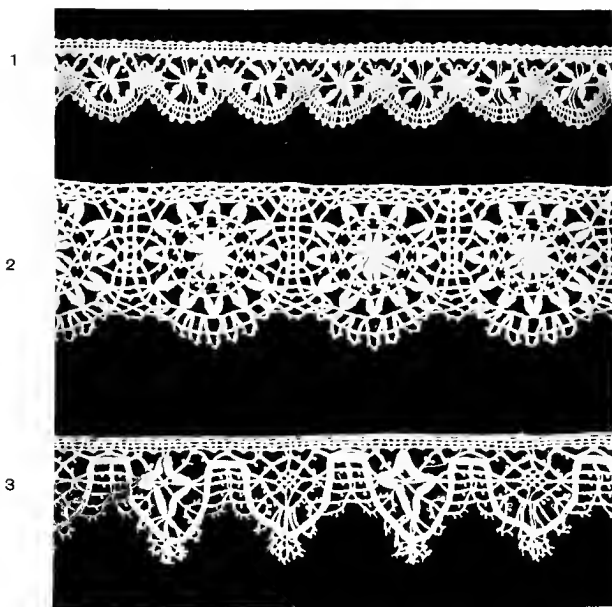
It is only comparatively recently that net grounds employed pins to separate the stitches, and even to-day most of the foreign *réseaux* are made without.

To the collector these old Bone laces are full of interest. They are found upon much of the old embroidery, with drawn thread work and as a finish to Filet Brodé.

Taken as a whole, they are not yet properly appreciated, and so the collector, if not first in the field, has still a very good chance of getting together an interesting collection with a very small expenditure.

Plate II. shows some very simple patterns of Torchon and Cluny, which receive further attention among the instructions. Plate III. shows the development of these simple laces into something more elaborate. The example

PLATE III.



PEASANT LACES.

1. TYPICAL CLUNY.
2. PLAITED LACE.
3. REVIVAL OF AN ITALIAN STYLE.

at the top is a simple Cluny which may be seen at almost any large draper's. The middle lace shows a great advance, or we might rather call it a throw-back, for the design is very old and shows off the early style of "Plaited" lace to perfection. Designs very similar to this, and also the third lace, were in general use during the reign of Queen Elizabeth.

Of late years there has been an English revival in the making of gold and silver laces. The industry is a very old one, older on the Continent than in England.

Some of the most beautiful specimens are in the Cluny Museum. In this country we have a few old pieces to show, but it is interesting to examine the specimen which edges Queen Victoria's coronation train, shown in Kensington Palace. The pattern of this gold lace is almost identical with the Torchon on Plate II. Gold and silver lace has generally been made on Torchon lines and of no great depth as a rule. Sometimes it has been heavily jewelled, and often sequins or gold beads have been introduced. It seems odd to include such lace under the heading of Peasant laces, but all belong to the same style of design which with small local differences are to be found in nearly every country where lace is made at all. The term "Peasant" lace is most generally given to rather coarse work, which, being made in closely recurring repeats like the Torchon, can be produced in great quantities by peasant workers who would be unequal to making lace which required the exercise of artistic judgment.

Peasant laces all belong to the *Trolly* class, a name of Flemish origin, which is descriptive of work done all round the pillow, and without any break, quite different

from Honiton, Brussels and Italian laces made in sprays or short repeats and afterwards joined together. Trolly lace is always worked with the background and pattern in one, and includes Lille, Buckingham, Valenciennes and Bedfordshire, many of the Flemish laces, and some of the Italian.

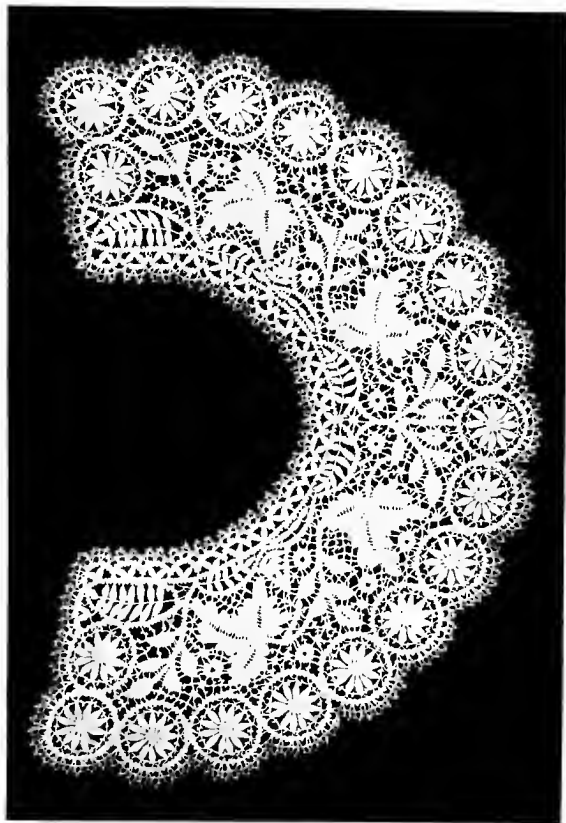
With the exception of such fine work as Mechlin, Lille and some Buckingham, it is always a cheap kind of lace, partly because it is easily picked up by workers who might fail with more varied patterns, but mainly because the designs are so easily copied by machine that detection is a matter of real difficulty to most people. In England the only true Peasant lace is the Bedfordshire Maltese, which, started on the Maltese lines, has run into the Torchon, and also encroached upon the Buckinghamshire. Very little attention has been paid to this English lace, and the work, never very good, was at a low ebb during the latter half of the nineteenth century. At last there are signs that it is reviving, and the most hopeful sign of all is that it is receiving the encouragement of the trade. Left to themselves the village workers use inaccurate patterns, or introduce stitches out of character with the lace, which degrades it to what we may call "mongrel."

The illustration, Plate IV., shows the great advance that has been made through the interest shown in this branch of the lace trade by Messrs. Rose of Bedford.

The collar is in every detail true to the characteristics of good Bedfordshire. The border may be seen in many patterns, but this particular design stands out from most of its fellows on account of the infinitely better arrangement of the central decoration.

It is somewhat rare to find so much drawing in a piece

PLATE IV.



BEDFORDSHIRE MALTESE COLLAR.

The property of Messrs. Rose, Bedford.

To face page 20.

of Bedfordshire lace, and the collar example may be greeted as a decided advance. A very little time ago Bedfordshire lace was practically not worn by the upper classes; the use of a better thread and improved designs has already done much to alter this. What is needed now is to find some means of making the better lace more widely known, and so to remove the prejudice that certainly existed against the poorer work. Honiton lace is fighting the same battle, but is more severely handicapped by the larger price of the artistic work. Bedfordshire lace, on the other hand, is very little more expensive when made well, and very charming little edgings may be bought at little more than the cost of good Torchon.

FINE TROLLY LACES

At one time a very great deal of Trolly lace was made not only in England but also in Wales and Scotland. The Midlands were especially famous for it, but Suffolk, Dorset and Wiltshire produced equally dainty little edgings, each county showing a certain individuality in treatment. At one time the name Trolly was applied as often to the wider and more costly laces as to the narrow ones bought by pedlars (who carried it far afield in their baskets), and therefore the distinguishing name "Baby" lace was given to those of less importance and value. It is astonishing to hear of the long journeys made by some of these pedlars. An old lady in Penzance remembered how in her young days a man used to call at the house twice a year with a basket full of Buckinghamshire Trolly. Good profits were to be made then, when two guineas' worth would be used for a baby's cap alone.

The Trolly lace of Devon and Suffolk was very similar,

in both cases keeping closely to the same Flemish origin. The decoration consisted of rings outlined with a heavy gimp thread, and the lace took its name from the number of rings or holes.

Thirteen-hole Trolly was made near Exmouth within the memory of old lace makers, still alive, but has since died out entirely.

In Dorset and Wiltshire simple but very pretty little edgings were made, which were an adaptation of Valenciennes with Torchon.

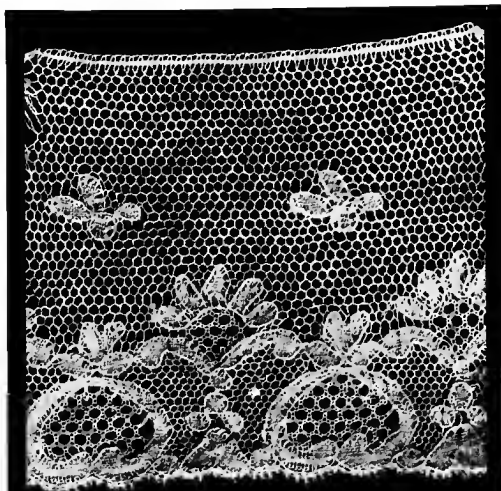
The Scotch lace was also in the Torchon style, and is still made in Pitsligo and a few other districts.

The Midland counties, Buckinghamshire, Northamptonshire, Oxford and Bedford, have, from very early days, been the great centre of the Trolly industry, and lace may still be found there which has the same *réseau* as genuine Flemish Trolle Kant. For some years several societies have been at work in Buckinghamshire reviving the industry, which had fallen away during the past sixty years. This special county seems to have received the most attention, and with pardonable zeal the ladies engaged in this interesting work appear to have gathered together Trolly patterns from far and near, renaming all that attracted their fancy by the one title of "Buckingham."

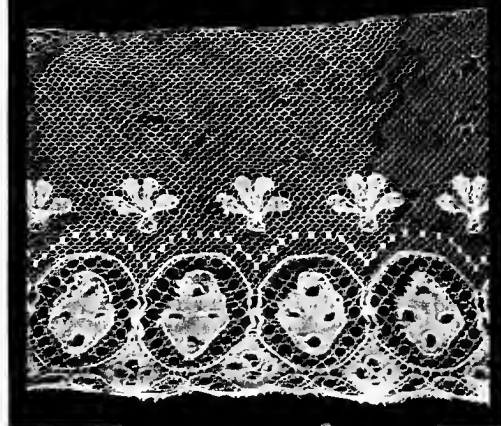
It was rather a case of being first in the field, but so thoroughly have the patterns been absorbed that already it would be a matter of some difficulty to extricate them, even if any purpose could be served by doing so. The only real disadvantage lies with the collector, who is put to much trouble in tracing the origin of many specimens. The last two examples of Plate II. are typical "Baby"

PLATE V.

1



2



1. BUCKINGHAMSHIRE POINT.
2 OLD NORTHAMPTONSHIRE.

To face page 23.

edgings, and may be found in any of the Midland counties. The pattern at the foot of illustration V. is pure Northamptonshire, and a very fine old specimen. It differs from true antique Bucks by having a rather prim, close design. The solid diamond forms, made in cloth-stitch, also belong to this county, as do the little ornamental dots called leadworks.

Northamptonshire lace is often to be found spotted with these leadworks, sometimes singly, but more often in sets of four together. This piece of lace was shown to a lace expert in Belgium, who felt convinced that it must be French work, though he was at a loss to say where it could have been made. A similar style of lace in coarser thread, and without the fine net, has been made in the lace districts of Puy de Dôme and also in the Pyrenees.

Much of the Northamptonshire lace has a French touch about it, no doubt resulting from the influence of Huguenot workers. Another French characteristic lies in the angle of the net, which is identical with that used for Valenciennes.

The lace immediately above this piece of Northamptonshire bears a certain resemblance to it, and is also French in its style of design. The small sprigs on the net are very misshapen, but nevertheless we can decipher a stem and three leaves, probably a retrograde development of the fleur de lys.

The lace this design most closely resembles is the Lille, to which it is closely allied.

Now opens up a new field of research by which we can discover for ourselves how lace found its way from Bruges to Lille, and also to England, was gradually adapted to French design in Lille and introduced again

in its altered form to the Midlands. This will account, therefore, for two styles of what is now called Buckingham lace, the French and a light floral pattern not quite unlike the Appliqué Brussels of the early nineteenth century.

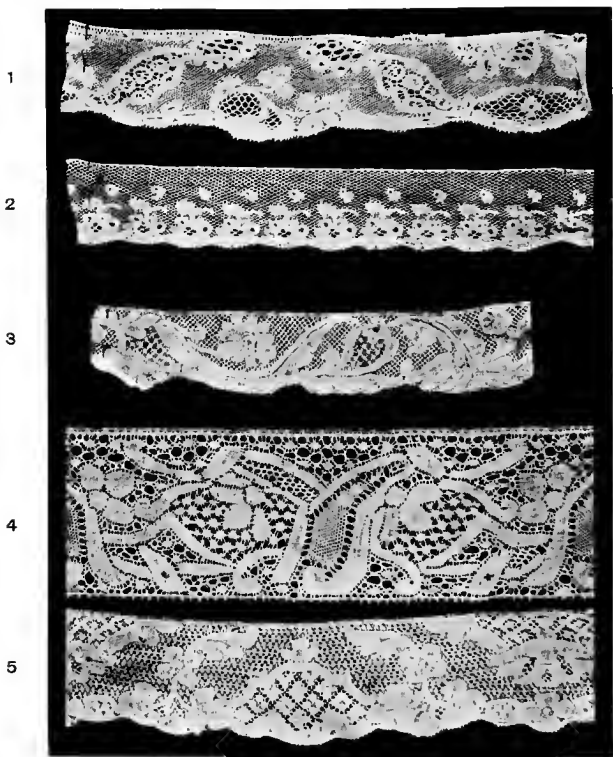
The one style of Buckinghamshire lace which can never be disputed is this last, but the piece under discussion may be classified as also belonging to this county.

A special feature of this specimen is the finer mesh of the net in the lower part of the pattern. It is rather rare to find this in England, and abroad it is more frequently found among such of the Needle laces as Alençon and Burano.

In the Midlands the wider Trolly laces are still spoken of as "Point Lace" by the old workers, and in some districts very heavy bobbins, weighted with leaden rings, are known by them as "French bobbins," a further instance of foreign influence in the county. Oxfordshire lace has little pattern, and is rapidly becoming extinct. Bedfordshire does not come under the heading of a Trolly lace, and so is treated of elsewhere.

A hundred years ago wedding veils and deep capes were made of Buckinghamshire lace, the pattern worked like Chantilly in narrow lengths, and joined invisibly by the needle. Such large pieces of work have been given up of recent years, and a flounce of eight or nine inches is as elaborate as anything that is made. As a rule it is difficult to buy ready-made Bucks lace deeper than three or four inches, and the wider laces are not altogether popular, a complaint being that for evening wear the new lace is not sufficiently decorative. This is perhaps true, though it is a fault that time will mend; on the other

PLATE VI.



1. ANTIQUE BRUSSELS.
2. MECHLIN.
3. BINCHE.

4. DENTELLE DE LA SORCIÈRE.
5. ANTIQUE MECHLIN.

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often less covered with detail, and therefore the design shows out more boldly.

Some of the very fine antique Valenciennes are so close both in design and weaving, that the decorative appearance is lost by excess of labour.

The last piece of lace to be mentioned is the first on the page, and is early eighteenth century Brussels. It has been included in the set as being worked on Trolly lines, and so has resulted in a very different lace from the Antique Brussels, Plate VII., which was made in sections, with the net added after completion of the sprays.

CHAPTER III

BRUSSELS LACE

It has always been a mystery to me why so much trouble should have been taken by the geography books to anglicise the names of foreign countries and towns, until the poor traveller is obliged to learn everything afresh unless he is to lose his way. With the same cheerful indifference to the nomenclature preferred by the native, we have our own British ideas as to the naming of many foreign laces, and it seems to be a part of the rule that any one that may be left over, should titles run short, must be called Brussels. Just now and again a piece that puzzles one may be put aside as Italian, a nice capacious name that will safely envelop a great many varieties, though for general utility as well as for popularity it cannot hold a candle to "Brussels."

The Parisians show equal originality, and so it happens that a Belgian dealer may have to study two sets of names given to his laces, beyond those by which they are known in their respective provinces.

Our own laces are treated much in the same way abroad. Irish Crochet is very generally known, and by its correct name ; Dentelle Angleterre, however, is the name given to a cheap Braid lace most probably made in Austria. A little Honiton is to be found in the large Paris shops, where it is not unfrequently sold as Brussels, but Midland laces, Limerick and Irish Needle Point are

practically unknown to the general public, and by the dealers are classed as Lille, Needle-run, etc. While the French people err in summing up all English laces as belonging to one class (and that a very poor one), in England the tendency is to fall into the opposite error, and call several distinct kinds of lace all by the one name of Brussels, without any prefix that would assist in recognition.

A great many different laces have from very early days been made in Belgium. We have already seen how some of these laces came indirectly from Italy, being introduced by refugees *via* Switzerland and France. Later on the work was much encouraged by the Government, and teachers were introduced direct from Italy. Colbert of France founded a school of Needle Point, working on Venetian lines, and from that first beginning there were many side issues. Finer Needle Point laces were made, and, the centre of the industry being situated in northern France, outstripped the boundary and reached Brussels, a town which has for long been recognised as a centre for the lace trade of Belgium.

The Needle Point and the Pillow lace were made side by side, and Plate VII. shows a fine example of true Antique Brussels lace of the latter kind.

The style of design, especially in the edge, shows a strong French influence, and many patterns of Point d'Alençon will be found closely resembling it. The *réseau* is a very fine Brussels net, hand made, and with a thread that is said to have cost as much as £80 the pound.

This fine net was not always made by the worker who was responsible for the more solid work. Sometimes the sprays would be handed over to the net maker and she

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risk of breaking the delicate net, and perhaps the expense as well as some difficulty in getting it may have paved the way to deception. Fine lace found its way on to the market *gummed* to its foundation but innocent of any more lasting attachment. Such a piece of work may easily land the amateur collector into a bad bargain, and not only the amateur! I remember a veil, closely dotted all over with tiny sprays, some of which were curling on one side, while others had dropped off entirely. It seemed as though the applying thread had broken, and so only a trifling sum was mentioned for re-sewing the broken places.

The lace was very limp and had been pulled out of shape, therefore a warm iron was used to smooth it out before the sewing began. The effect of the iron may be imagined!

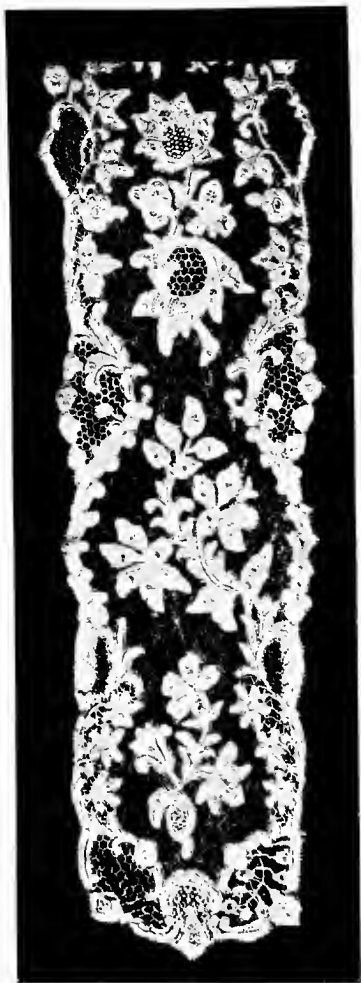
Almost a bare piece of net was lifted off the ironing sheet, while the pattern remained behind.

After that one could have a fellow-feeling for an unlucky lace collector who, after washing her new purchase, brought in a separate wrapper the pieces she has skimmed off the top of the water during the operation.

It is only here and there that one is likely to meet with such a mishap when buying good antique lace, but there will always be unscrupulous persons ready to take in the unwary, and gummed lace still finds its way upon the market, though it would be rejected by all reliable dealers.

The test would naturally be to look at the back of the lace for the connecting stitches, needle or bobbin as the case might be. If the work was very fine and any doubt remained the expert would choose a tiny sprig

PLATE VII.



ANTIQUE BRUSSELS LAPPET.

To face page 31.

and curl it tightly round the finger. If gum had been used, the natural warmth of the hand, together with the slight strain, would quickly release the lighter tendrils.

With the introduction of machine-made net a lighter style of design came into vogue. It was possible to put out wide flounces at a very small expenditure as regards the foundation, and slender trails of flowers were at once elegant and in keeping. Plate XV. shows two repeats of Brussels lace waiting to be applied. The edge, with its open spaces enclosed by floral forms is not unlike the lappet, and shows a common origin. The centre spray springing stiffly upright is distinctly French.

Both the lappet and these two sprays have raised work: the raised line which in the former encircles the more important leaves and can be seen both in the edge of the modern lace, and also decorating the larger leaves growing from the centre stalk.

There are no stitches in this Brussels lace which are not used in making fine Honiton, for of late years there has been such a revival of old stitches, thanks mainly to the excellent lace classes arranged by the Devon County Council, that many which had been entirely forgotten have been introduced afresh.

The original Devonshire lace having in the first instance been introduced by lace workers from Belgium, is still very like the pillow-made Brussels. The Antique lace, Point d'Angleterre, is so nearly identical to the specimen shown of the lappet, that even experts still argue as to whether all the lace of this kind was not really made in Brussels. It would perhaps be impossible for anyone to say absolutely that a piece of this lace belonged to the one special country, but certain stitches, the "snow filling" for example, are

rarely to be found in the true English lace. It is not such a difficult matter to distinguish between the modern lace of the two countries. Honiton lace is more compact, more heavy in design than Brussels, which is made with delicate spiral forms, light and graceful, specially well suited for application to net. Only the applied Bobbin lace is generally known as Brussels, and when a heavier style of design is used, the sprays being joined together by bars, the lace is called Bruges. That, at least, is what it is most frequently called both in France and England, though the name is a constant source of surprise to the dentellières of that quaint old-world town.

Plate I. shows a tie end of what we will persist in calling Bruges lace. The sample is a very perfect one of its kind. The leaves show the rolled raised work as well as what is called the stem stitch. An idea of light and shade is given by the use of a more open stitch for those points which require being thrown into relief. The three leaves at the foot are typical Bruges forms, and the upper leaf, resting upon a ground of half-stitch, is seldom to be found in the laces of other countries.

If the collector is not quite so well up in design as to be able to distinguish this lace from Honiton, there is still another and a convincing proof.

Both laces have a heavy thread outlining their braid. In Honiton lace this is a bright flax thread, called by the villagers "Shiny Thread." The Belgian-made lace has a coarser thread, more like a loosely twisted cord. This thick thread is very plainly seen in the little flowers.

Bruges lace has not a very good name at present, owing to the large output of a very poor quality, made to attract cheap custom. The same trouble applies to

Honiton lace, and is a misfortune in both cases, since it robs the really fine work of its prestige. Lately efforts have been made to change the name of the finer lace to Duchesse, but rightly this name describes a fine Bruges lace with small inserted medallions of Needle Point Brussels. So far, then, we have three modern laces, all of which are frequently called Brussels, *i.e.*

Applied Brussels Bobbin Lace.

Bruges.

Duchesse.

These three, all derived from a common source, have every right to the title Brussels, but require some additional distinction if confusion is to be avoided. Brussels Appliqué, Brussels Guipure (for Bruges), Brussels Duchesse, would be the recognised names in Belgium.

Two other laces must also be mentioned, both being Needle Point. There is a great similarity of design between applied Brussels Needle Point and the Bobbin lace; the same loose floral stands are employed to spread lightly over the surface of the net, the conventional style is greatly used, and especially for the foot of the design.

The Needle Point Appliqué will usually be the more expensive of the two kinds, and is generally found upon a really fine machine net.

This style of lace is comparatively modern, for it was not until 1830 that machine-made nets came into general use.

From the date of invention fully fifty years elapsed before they were much used, and even a very secondary quality would cost as much as eight shillings for the square foot. At Kensington Palace, among the few but very

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interesting exhibits that are open to the public is the wedding bonnet of Queen Victoria. It is a quaint white silk poke "Granny" with no trimming beyond a veil and a wreath of orange blossoms. The veil will naturally be of special interest to us. It is of applied Brussels Needle Point, well made, but not particularly fine. What will at once strike the lace lover is the unsuitable quality of the net. This is much too coarse for the lace and would never be used in the present day. It opens up a rather interesting subject.

Either the development in net making must have gone forward very rapidly within a few years of this date, or else there may have been a special reason for the coarse net.

Many Brussels laces which belong to close upon the same date may be found with machine net so fine that a piece equal to two yards in width may be passed through a small finger ring with plenty of space to spare.

May we not presume that net, a great deal finer than that chosen by Queen Victoria, was being made in France and Belgium at the time of her wedding? And if so—why was it not used?

Just about this time a little Needle Point lace was being made in Devonshire from copies of Venetian and other laces. Those well-known experts, Mrs. Palliser and Mrs. Treadwin, were both interested in promoting the industry, and it seems quite possible the wedding veil may have been made in Devonshire from a Brussels model. It would have been like the Queen to have valued the less perfect lace as being the work of her own people, and if this supposition is correct it would also explain the use of a poorer quality of net.

The English net manufacturers were for some years behind the French, and so if the veil were entirely of home production the net would not compare favourably with the foreign article.

Point de Gaze is the next lace on our list, and as its name implies it has a very fine transparent net ground, entirely needle-made. The pattern is generally rather closely packed and the net is well covered. Some of the more elaborate flowers, such as roses, will have a double set of petals, made apart and afterwards attached. This gives them more importance and makes them stand out in the design. The idea is not original, but has probably been copied from the Gros Point de Venise.

We have already mentioned that Duchesse is a combination of the Needle and Pillow laces. The latter style always preponderates in the design, the needlework motifs only filling in spaces left for them at regular intervals.

The fillings or "jours," as they are called abroad, in Brussels Pillow lace are frequently filled in with the needle, as well as the tiny centres of the flowers.

Of late years the needle and bobbins have been used very much in conjunction with each other, the needle often being used for making the *réseau*. An example of this will be seen in Plate XI., which is described in detail under "Flemish Laces." It may be a little difficult for the novice to at first distinguish clearly between the pillow-made Brussels lace and the Devonshire. They are alike in that there is a Honiton Guipure and also an Appliqué lace, but in other respects the differences are clearly marked. Honiton is more compact, and sometimes it must be confessed very heavy in design, angular rather than flowing. Brussels, if fine, is generally made without

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any outlining thread, and cotton is used if at all. Honiton is nearly always outlined with a silky flax thread.

Brussels lace has Needle Point fillings more often than not ; these are never used in legitimate Honiton.

As a rule the Honiton lace is more closely packed, to use a technical term, carries a larger number of bobbins, and so is firmer than the other, though this good point is sometimes carried too far, to the detriment of the lacey appearance which gives way to that of a woven material.

Having touched lightly upon those laces which have a genuine right to the name of Brussels, the lace maker will find that the instructions for making that Pillow lace are practically identical with those required for Honiton. For the Needle Point lace we have no space available in the present volume, but most of the stitches will be found in any reliable book of instructions in Point lace.

One last warning for the collector ! There is some magic spell in the name of "Brussels" which is specially attractive to the novice, and sometimes rather fatal. Remember that plenty of trash is sold under this name, and do not buy for the name alone.

Another warning ! The delicate designs typical of Applied Brussels are widely copied in other laces, some Needle-run, some Tambour, some deliberately faked. Quite often the vendor may misname the laces out of ignorance, misled by the design, but all are much inferior to the real, and few will stand re-applying after the original net is too badly gone for mending.

A clever imitation is got by placing a very small round hole machine net over a square net and working the design with tambour needle, or even with chain stitch done by machine.

The outlining of the pattern joins the two nets together, and the upper one with the round mesh is then cut away all round the pattern, any special stitches being put in by the needle.

When finished the effect is remarkably good, but the top net quickly pulls away from the edge, and once broken is not worth the mending.

CHAPTER IV

PART I.—BRAID AND TAPE LACES

OF the two examples given on Plates VIII. and IX. the narrower lace is of Flemish make, while the broader more probably hails from Genoa.

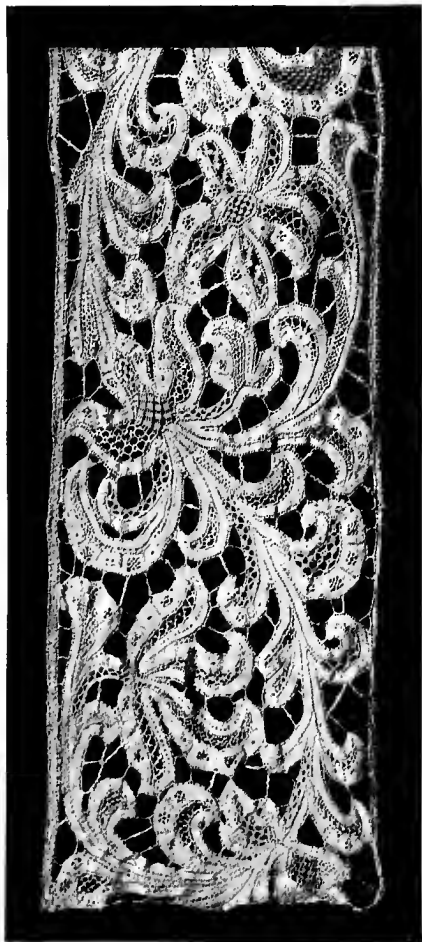
“How is it possible to distinguish when the two laces are so alike?” someone may well ask, and the Belgian expert has a way of throwing out his hands with a shrug of the shoulders, by which you are to understand that an explanation is impossible, but notwithstanding, a tangible difference does exist.

Naturally where a piece of Italian lace has been faithfully reproduced in Belgium it remains Italian always, but as a rule the workers of that country have a trick of introducing certain favourite stitches which are not to be found in Italy, though some have made their way into English lace.

The first example shows the Brussels net used as a *jours* or filling. There is also the delicate Pearl stitch, so often to be found in *Point d'Angleterre*, and one of the latest stitches to be revived in Devon.

By such tiny points as these the expert can ascertain the birthplace of a certain piece, but he may well shrug his shoulders when asked to define so slight a difference which would, however, be easily apparent to a lace maker. Flemish patterns are often more broken, not in design but in the working, than the true Italian, a very

PLATE VIII.



FLEMISH-ITALIAN LACE.

*From the Lace Collection at the Victoria and Albert Museum,
S. Kensington.*

To face page 38.

large repeat of which will often be covered without a break in the braid. This cannot, however, be taken as a rule, for certain Genoese and Milanese laces are made in many pieces, though certainly with a very different style of design.

When people speak rather vaguely of "Italian" lace it is generally the type shown in our illustration to which they refer. Perhaps there are more laces of different varieties made in Italy than even in Belgium, but the Braid or Tape style belongs especially to Genoa and Milan.

Often only a very small difference will distinguish between them—some small change that even at the last moment may convert the one into the other. The narrower of the two patterns shown would be called Genoese, but if a special *réseau* were employed in place of the bars it would then become Milanese.

"But," the reader may ask, "has it not been decided that the first of the two laces is Flemish?" Of Flemish workmanship, yes, but Italian in every other respect.

It is always a mistake to think that lace must of necessity be called after the place where it is made—Brussels lace may be made in Devonshire—but that does not in any way alter its name or value. The same thing applies to Italian lace exactly reproduced by Belgian workers—and Belgium has a little habit of cleverly reproducing very many laces and labelling them all anew!

When the transplanting results in recognised differences it is right and proper that the lace should bear a distinctive name—Buckinghamshire Point, for instance, which, springing from a common origin, has struck out a new style

for itself, and can no longer be confounded with Trolle Kant or Lille.

The Flemish-made Milanese or Genoese laces should retain their original names unless, therefore, some definite distinction is to be found. Sometimes, but not always, the patterns will have been made in several sections to one repeat, and when in addition those stitches are employed which belong especially to Flanders, then the lace has every right to be called after that country.

All who are familiar with the lace will recognise how strictly our example follows upon the Italian methods, and the particular photograph was chosen for illustration because the original lace, being at the Victoria and Albert Museum, is well worth a visit.

The lace maker who takes up one variety of Tape lace will as easily copy others, and the stitches that may be employed are quite innumerable.

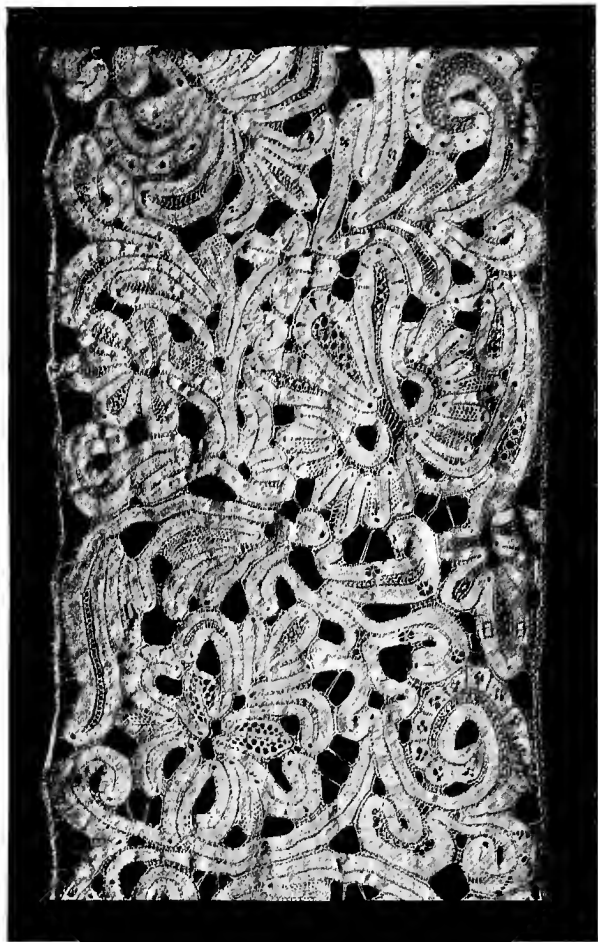
In the first piece of lace the special stitches which show its birthplace are the pearl filling—little rings ornamented with picots—the Brussels net, and another which is often found in Binche.

There is no rule telling which stitches are to be used, or how many—all is left to the taste of the worker, and naturally the artistic value of the lace will depend upon her knowledge and discretion.

Too much decoration will detract from the beauty of the whole even more than too little, and the proportion of plain work must act as a foil to the more elaborate.

Before passing on, mention must be made of the Russian lace, generally of very conventional design like the key pattern, but sometimes a direct copy of the Italian. The lace has little or no relief by way of fancy stitches

PLATE IX.



GENOESE TAPE LACE.

*From the Lace Collection at the Victoria and Albert Museum,
S. Kensington.*

To face page 40.

and is not very interesting. None of the patterns show striking originality of treatment, but the industry is growing, and perhaps a higher development lies in the future.

Akin to these Braid laces is the true Point de Flandres, a lace of bolder design than Brussels, more delicate and varied than the lace commonly known as Bruges.

The designs are invariably beautiful, and the introduction of open brides contrasting with a closer ground, gives a touch of light elegance to what otherwise might be a rather overweighted style. The lace was greatly in request for deep flounces, for which the large floral sprays were eminently suitable; many of the conventional shapes common to Brussels lace were employed, but the lighter spiral forms were put aside as unsuitable.

Point de Flandres was chosen by Napoleon the Great for the christening robe of the little king of Rome, and there are many portraits of Court beauties with deep flounces of it upon their skirts.

Point de Flandres was entirely made with the bobbins, but several innovations have come to pass within the last hundred years, and now the same name is applied to a lace very similar in style but with a needle *réseau*. This last is of the lesser value, but is very beautiful apart from the original. Do away with the needle ground and some of the finer stitches, and then the lace, with the aid of joining bars, which necessarily rather cramp the pattern, becomes the modern Bruges.

More than an elementary knowledge of lace making would be required before a piece of Vieux Point de Flandres could be attempted, but a study of Devon lace is of great assistance, for the two are akin in construction.

None of the fancy stitches used in either Italian or

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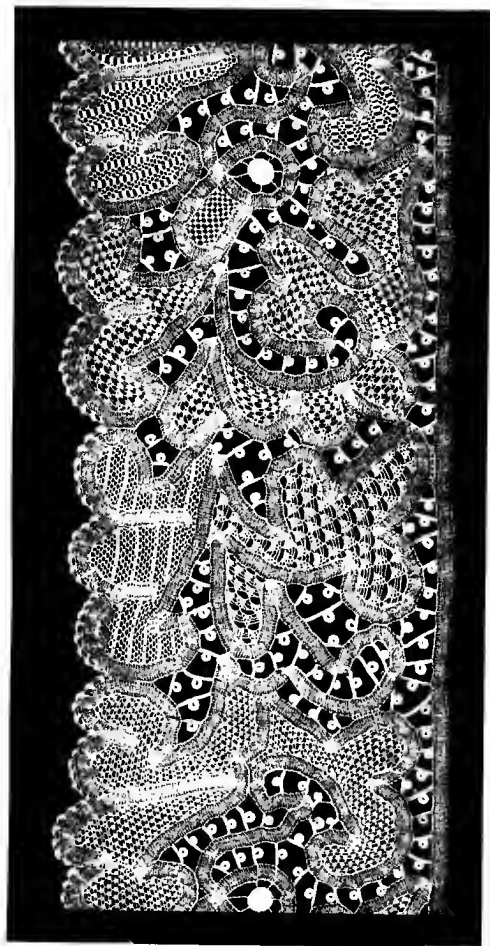
Flemish Braid lace are ever made with the needle, but mention has already been made of the hand-woven tape of Italy and Spain.

Tape lace is the name usually given to this kind. The tape was woven on a small hand-loom, the same that would be used for making narrow ribbons. The thread was of course hand-spun in those old days, and by the time the open spaces had been filled in with delicate and varied stitches, the work became almost as valuable as the pillow lace. A heavy Cordonnet, or outlining thread, was sewn last of all to the edge, which added a rich effect. In Italy a flat Needle Point lace was made, and sometimes the Tape lace followed these designs as well. In looking over antique laces, one may at times find a piece of this Tape lace added on to the real, no doubt to lengthen it without going to the full cost. Looking closely, the difference cannot fail to be noticed, but the lace could be worn without anyone being the wiser at a short distance.

There is very little doubt that English Point lace owes its origin to the Spanish Tape lace. It was a favourite lace which had a long run from the " 'sixties " down to the commencement of the new century. It vied with crewel work as a fashionable employment, and only fell away when every shop window became full of it and it could be bought for a mere song.

Much of the lace was really well made, but it has little or no value as real lace if made with a machine braid. The specimen of lace shown was made at Branscombe near Sidmouth, a little village where some of the best Pillow lace is made as well. Ten years ago the Braid lace industry was doing extremely well down there, but gradually it has fallen away until at last there are few

PLATE X.



BRANSCOMBE POINT LACE.

Made under the direction of Mrs. Allen.

To face page 43.

purchasers beyond the tourists who pass that way in the summer. Perhaps a return to the old Tape lace would set the Branscombe workers on their feet again, for their Point lace stitches are too good to be lost.

Still more recently variations of the Braid lace have been introduced under such attractive names as Luxuille and Princess Point. These, however, have no legitimate foundation, and rank only as fancy work, the fashion of to-day, which will be utterly forgotten in a few years.

A Needle Point worker may very reasonably ask whether it is worth her while to take up one of these laces. The reply would in most cases have to be in the negative. Perhaps one worker may be able to work up a small connection by the aid of friends and dressmakers, but another may devote hours to work which proves unsaleable at any price that would repay her labours.

As people in general understand the value of lace better, they will grudge paying for what is not wholly real. The Point lace worker must go forward with the times and improve upon her materials, either making her own braid upon the pillow or weaving her own tape. The last method is likely to bring the more remunerative results since no machine-made tape can at present compare with one that is hand-made, while machine-made braids so closely copy the real that the amateur can rarely tell which is which.

PART II.—DEVONSHIRE LACE

For some years the name of Honiton has been used indifferently both for the Bobbin and the Braid Point laces of Devon. Because of the harm it has certainly done the Bobbin lace to be confounded with one that is only

partially real, efforts have been made to revive a name by which it was equally well known in the past.

The name is now given specially to those laces of improved design which are frequently to be seen at exhibitions, though progress is slow, and the better work seldom reaches the public market. Like Brussels, there are several varieties of Devon lace :

Guipure.—The sprays being joined by picot brides.

Point.—The same lace joined by a *réseau* of Needle Point.

Appliqué.—Upon machine-made net.

The illustration given is taken from "Devon Pillow Lace," and shows an old village design which has been re-drawn and weeded of such extraneous adjuncts as a number of little cart-wheels, which took the place of the larger leaves, together with other adjuncts which were weird rather than decorative !

For very many years the Devon lace workers have received little help or overlooking. Left to themselves they introduced all kinds of odd devices into their patterns, until the Pillow lace trade had sunk in 1890 to the lowest depths of degradation from an artistic point of view.

In 1907, when "Devon Pillow Lace" was written, there were many hopeful signs of better things.

The County Council were raising the standard of the work by giving excellent instruction to the villagers, free of charge.

The increased beauty of the lace and the improved quality were openly recognised, yet still only the old Honiton—a patchwork of ill-assorted sprigs—finds its way upon the general market.

The work begun will never arrive at thoroughly satisfactory results until the co-operation of the trained artist with the village worker is the rule and not the exception. After the teaching the women slip back again into the old patterns, and, worse still, they piece in bits of one new design with scraps from another. The old meaningless forms could be joined in upside down or sideways—with no drawing in them to start with, it mattered little what liberties were taken—but with a good design, truly the last state of the lace may be worse than the first !

The best lace in Devonshire is to be found in Beer, Branscombe, Honiton, and Sidbury—but it is spreading over the county, and has even reached Lynton in the north.

The very fine raised work is troublesome if the sight is not good, but the plainer work is quickly learnt and most effective.

As a rule, Devonshire lace is better and more firmly made than Brussels, and if work of good design is chosen it is a capital investment. The newer lace is enriched by many recently revived stitches, which, introduced first from Flanders, may be found in old Point d'Angleterre. Seventeen of these fancy stitches were included in the instructions of "Devon Pillow Lace" two years ago, and already there are others that could be added to the list.

When one remembers that ten years ago not more than five of these stitches were even known by sight to the majority of the lace workers, it will be seen that the lace revival in Devonshire has achieved something.

CHAPTER V

ON THE CARE OF OLD LACE

ALTHOUGH quite a small library of lace literature has been produced of recent years, it strikes one as being a little strange that the restoration of old lace should be either ignored altogether or very lightly touched upon by the various writers.

Possibly the reason for this apparent neglect of a very important subject may arise from so little being known—outside the trade—of the delicate and expert work that must be employed in dealing with antiques of all kinds, and of this class in particular.

Not only must the lace expert understand the principles upon which each piece is made, but she must also be able accurately to gauge its value in order to decide which particular form of restoration must be employed if its value is to be preserved undiminished. Again, it will rest with her to reject such lace as will not repay the expenditure of much time and trouble, or perhaps to advise only a secondary mending being employed upon lace of little value.

Should a tattered length of Honiton Appliqué be under inspection, she will first notice whether the original net is real or at least so fine that it is worth many hours of careful mending. She may decide to give it a new ground, and then follows a careful scrutiny of each spray lest some should not be strong enough to reapply. When all is

settled comes the final decision, the choice of the net. This will vary in price from a few shillings to a pound or more, and the estimated value of the lace must decide which will be the most suitable.

Plate I. shows an old-fashioned tie end of Bruges lace, stripped of the old net and waiting to be reapplied. Although the lace is about fifty years old it was thoroughly well made at the start, and has still many years of active service before it. Just one or two places have broken away at the edge of the braid, always the weakest point. The worst is one of the three small leaves which hang down on the right, inside the open centre space. The tiny leaf is in a prominent position and will show any mending ; it will be best, therefore, as well as least noticeable, to remake it upon the pillow. Such a tiny piece of work would be completed in a few minutes if the mender has her lace pillow at hand ; but if much of the pattern needed remaking it might be quicker to first trace and then prick out the lost parts, handing that part of the renovation over to the lace maker. For small repairs it will be seen at once that a great saving of time and trouble will be effected by the mender being able to carry the entire work through by herself. A complete knowledge of every detail in connection with the work is very necessary, even if some of the repairing is to be done by a village worker, who, although expert in the actual making, will very often require minute instructions, even down to the choice of thread. The lace expert has no easy task before her, indeed everything that has to do with lace repairing tends to keep the unskilled worker out of the market.

Lace mending sounds attractive, and in very truth it is so, which is perhaps the reason why many gentlewomen

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owner loses patience with the constant breaking of the net, it may be applied to a machine net without suffering real loss, though after the alteration it has no longer the right to the name of Point de Gaze, but assumes the character of Brussels Needle Point Appliqué.

The lace collector will make a little note of this, for the same treatment applied to another lace might have quite a reverse effect—Argentan, Alençon, Burano, are all laces with needle grounds, which must be kept together as long as they will hold. To apply any one of the three would be to destroy its character. So long as mending is possible it should be done, and only when the lace is at its last gasp should it be given the new foundation. After that it may be useful and pretty as dress garniture, but it is no longer a real lace in the true sense of the word.

Where the lace has broken away from either the brides or the *réseau* of a Pillow lace, these should be replaced by the bobbins if the pattern is equal to the strain. The laces that most generally require this class of mending are the heavier Italian, Spanish and Flemish designs. Often the pattern breaks away because it is too heavy for the connecting groundwork. The brides can be mended very quickly, but the net is slow work which may require the winding and hanging up of a great number of bobbins, so that the piece must be really good to be worth the expenditure. A very fair imitation of the *réseau* can be made with the needle, quick work, effective, and very useful in mending, but the collector must remember that lace mended in this way is reduced in value and cannot be classed among the perfect specimens.

In buying this kind of lace from an unknown dealer abroad, it is always well to examine it very carefully.

A short deep flounce, not long enough to be saleable, will often be found cut into long narrow strips, joined together, and the raw edges concealed by new topping and edge, but ready to fray out after a little use. Unless the design is complete and the *réseau* or brides perfect, it is fairly safe to say that the lace is likely to prove a bad bargain.

The finer laces have, as a rule, to be mended with a needle, and the net can be reproduced so exactly as to be practically invisible. All such laces—Mechlin, Alençon, Burano, take a long time to do, and the worker is wise if she always keeps a second piece of less troublesome mending going at the same time, so that she need not strain her eyes by working too long at a stretch. To turn to the making of Pillow lace brides or a piece of applying will be a complete change and rest.

An experienced lace mender will rarely be out of employment for long, and the work has the great advantage of being easily done at home. It is always better if two friends can arrange to work together, so that one may specialise in the bobbin mending and the other with the needle. The work is really too varied to allow of one person being thoroughly *au fait* with the treatment of each different class, and also if the two are working together the orders can be got through in half the time—a great advantage, especially if working for the trade, when expedition in carrying through the order is all important.

Lace renovating is one of the few professions open to women that are not overcrowded at present, and the growing demand for real lace should ensure steady work for many years ahead. For at least five centuries lace

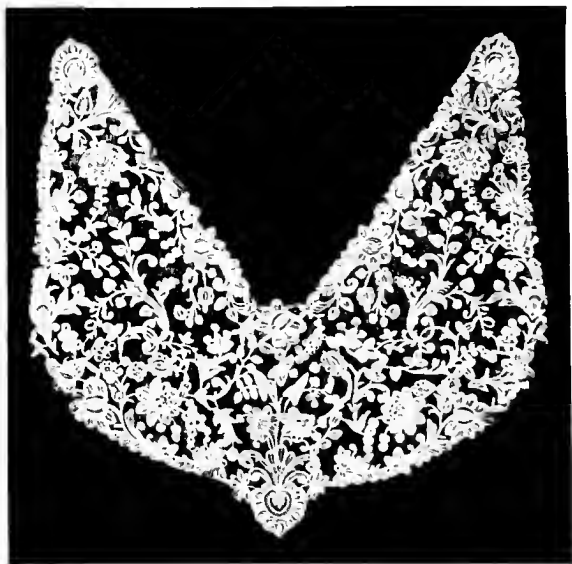
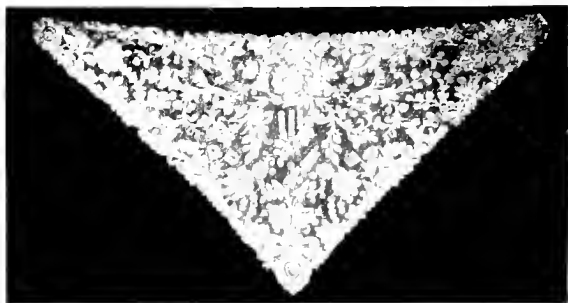
has been a popular, almost a necessary, dress garniture, and at no time did the fashion fall out so completely as during the middle of the nineteenth century. It is possible that we have seen and passed through the lowest depths to which the industry can sink.

During that curiously inartistic period, old embroideries and laces were thrown aside as useless—with many people even a knowledge of the difference between the real and the machine article was lost, and so even valuable laces found their way into the rag-bag or were given away with old garments.

This ignorance may be said to have assisted another branch of the lace trade by which the skilled renovator may reap a very plentiful harvest from the mistakes of the past. Plenty of old lace still finds its way into the rag and small antique shops, where much of it may be bought for a few shillings if out of repair or antiquated in shape. The purchaser must understand *how* to buy, for the small dealer as a rule knows nothing whatever of real lace, and is not infrequently taken in himself. A piece of imitation Chantilly may be offered at a large price, while a length of fine old Bucks may be thrown among the oddments. Abroad the purchasing of torn and seemingly useless old lace is quite a little trade in itself, and one, moreover, in which good taste and clever fingers can take the place of invested capital. The outlay of a few shillings will, in the hands of a clever worker, often realise several pounds, but everything will depend upon her knowing first *how* to buy and secondly how to use her purchase to the best advantage.

The two illustrations on Plate XI. will show how some of the alterations may be effected.

PLATE XI.



FLEMISH LACE SHAWL REPRODUCED
AS A COLLAR.

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The old-fashioned little shawl and the deep collar are the same piece of lace. The sprays were in the first instance all united by a needle ground, they were first taken apart, unpicked from the old ground, then rearranged to suit the new style, the same needle-stitch being used to join all together. Although the shape was entirely altered the lace would not be classed as mended, for the condition remains unaltered, and the more up-to-date style raises its selling value.

Often a real lace parasol cover, made for one of the tiny shades so popular in the 'sixties, may be picked up very much below its value. These often constitute a real "find" either for the collector or the lace renovator. If the lace lends itself readily to adaptation, a deep collar, a yoke, and a straight collar-band may all be evolved from the one piece, a lace set that would quickly find its market. The whole value of the completed work will depend upon the alterations being so absolutely in keeping with the lace that the transition is completely hidden; work that would probably mean a certain amount of matching and remaking in the finishing off.

It is a little difficult at times to draw a distinction between a "faked" lace and one that has been remodelled or much altered in process of restoration.

A useful rule is to think of a "faked" lace as pretending to be other than it really is. For instance, the Point de Gaze lace remounted on machine net becomes a real lace of another class—Alençon treated in the same way would be open to question if sold as real lace, and would belong to the former. Italian flounces with the Milanese *réseau* replaced by a needle ground come under the heading of faked laces, as do the scraps of patterns all joined together

with crochet or needle bars, which so often pass muster as Flemish.

The lace repairer may often be called upon to fake up old lace into something that is quite artistic and wearable; but it should be her aim never to do so if the lace is open to any better treatment.

Not many years ago a fashion was started in Paris of making up lace collars and blouses which were little more than an ingenious patchwork of incongruous oddments. Irish crochet, fine Valenciennes, antique Brussels, old embroidery were all pieced in together quite irrespective of age or style. To the connoisseur such work appears to be the height of vandalism, though a distinctly beautiful and interesting effect can be given to a piece of work in which the laces are in keeping with each other.

Much might be written upon the harmonious setting of real lace, when certain laces may be worn, and with what accessories, but here the lace lover may fall foul of fashion which has before now decreed the use of heavy crochet for a ball dress, while delicate Brussels is relegated to adorn a sable coat.

One last word before leaving the subject of lace mending. It may be taken as a general rule that the more valuable the lace, the more costly must be the mending. Really good lace should leave the worker's hands *renewed*, not mended, for that term is a misnomer in cases where the identical stitches have been replaced.

This chapter would be very incomplete unless some few words were given to the very delicate subject of cleaning. A *delicate* subject because it is one that is hedged around with closely guarded trade secrets !

The dear old ladies of "Cranford" were in favour of first washing their lace and then steeping it in milk, "just enough to stiffen it, my dear, and give it that nice creamy colour." A very innocent receipt, and not one to be scoffed at, although in Mrs. Forrester's case a greedy cat came within an ace of being the living tomb of her old Mechlin.

The starch in the milk would be quite enough to stiffen the lace, though the creamy colour spoken of seems only to have existed in the old lady's imagination. What Mrs. Forrester forgot to add was that her lace would be nourished and strengthened by its bath.

Since "Cranford" days old traditions have been improved upon by science until even the cleaning of lace has become a separate study. Old traditions have been improved upon! Ought those words to be allowed to stand, or would it not be more honest to acknowledge that science having "improved away" the pure home-made soaps and washes, has since had to invent new means of rectifying the havoc wrought by the substitutes provided in their place?

Fine lawn baby robes will not stand the laundry now as they did a hundred years ago, even the heavy house linen has a much shorter life, so it is no wonder that the washing of lace has come to be regarded as equally injurious.

There are cases, however, where old lace must be washed at home, and then the "Cranford" receipt is as good a one to follow as any.

The purest soap possible should be procured, cut into shavings, and enclosed in a little muslin bag. The lace itself should be wrapped tightly round a smooth piece of

wood so that it may float on the top of the water and be cleansed by the friction of the bubbles.

This last is a cottage receipt from Devonshire, and really a good one, though the old woman who gave it found a different reason for the use of the wood.

"If 'ee doan't do summat like thickey, the lace it do get so mussed up with the shirtises" (shirts), she explained, and then went on to tell of a time when she neglected this precaution, and after wringing out the household wash drew the plug out of the boiler and consigned her customer's treasure to oblivion down the village drain.

Truly it is well that we do not always know what narrow escapes our fondest treasures may have sometimes!

To return to home lace cleaning—the lace thoroughly cleaned in the suds will be rinsed in clear warm water and then steeped in the milk bath.

Many delicate laces would not stand this treatment, however, and these should be entrusted only to the expert.

For instance, when the thread has become harsh and brittle it must be brought back to health, also old stains must be chemically removed before they eat their way in too deeply and become permanent.

Some will need specially prepared powders, while others will be more effectually cleaned by the use of spirits, and this last method reminds us of the latest evil threatening old lace: the home use of petrol.

The advent of the motor has brought this within easy reach of most people, but if anyone should wish to test how far this spirit is unsuitable as a cleanser for her fine lace, she has only to steep her hand in it and then notice the dry crackling sensation it leaves upon the skin.

All good thread has a certain amount of fat in it, and

it becomes less durable as that is lost. Flax bleached on the open fields will be as durable again as that which is whitened by chemicals which rob it of this element.

It is as well to bear this in mind when purchasing new lace, for the additional cost of good thread is very trifling and pays for the difference over and over again.

The subject of lace cleaning seems fated to be elusive, and once more we must apologise for a digression, and go back to the lace left steeping in the milk.

To dry, press it between a soft cloth and pin out on to a blanket. If the lace is fine put several folds of muslin over it before ironing.

Some laces will not stand the ordinary ironing, but they are among those which should never be attempted by the amateur.

A question many people ask is whether cleaning is bad for the lace, and should be done very seldom. This cannot be answered quite directly, for some lace will benefit greatly if carefully treated, while others would be best left alone as long as possible.

A badly made lace, or one made with poor thread, will never repay the cleaner's trouble. The finer Needle laces, Alençon, Venetian, Rose Point, and Burano, are best without too much cleaning, and need very special attention when their time comes.

Although the mending and cleaning are the all important subjects connected with the care of lace, apart from them there are still several other things have to be thought of. In hot climates lace will suffer from the ravages of white ant and other insects, also rust has to be contended with, and is especially destructive in the Tropics.

A glass bottle with metal screw top is an excellent receptacle for the lace under these conditions, and to prevent loss of colour it should be wrapped in dark blue tissue paper.

Rust comes from various causes, and one very easy way of saving the lace from it is to take it out of its wrappings and give it a sun bath every now and again. It comes to lace that has been packed away for some time, and is always found more frequently on French and Belgian laces than those of other countries. This is partly due to a chemical employed in these countries to brighten those places which have been soiled in the making, a remedy, the effects of which pass away in a few years, leaving the brown stain behind.

PART II

MATERIALS AND OUTFIT

**Materials and Outfit for Pillow Lace Making, with Instructions
in Winding and Coupling the Bobbins :**

Whole Stitch	Blind Pin	Snatch Pin Bars
Straight Edge	Turning Stitch	Double Point Filling
Torchon Edge	Plain Hole	Diamond Filling
Half Stitch	Fancy Hole : the	Raised Work
Sewing	Cross	Stem Stitch
The Leadwork	Fancy Hole : the	Spider Filling
Picot Brides	Ring	Ending off the Bobbins
Pearl Pin	Twisted Bars	

PART II

MATERIALS AND OUTFIT

PILLOWS

For *Torchon* and *Trolly* laces either the French revolving pillow or the bolster shape can be used. As a rule the bolster shape is preferred for the finer laces, and is used by all old workers in the Midlands.

For Bruges and Devon laces nothing takes the place of a mushroom shaped pillow, round and almost flat. The village pillows are extremely heavy, but a lighter make may be had, generally called a "ring" pillow, which is quite flat underneath, and packs into a small space.

Italian laces may be made on a mushroom or bolster pillow, but the former is the more comfortable.

PATTERNS

The lace worker will, no doubt, make and design her own pattern, but at the start it is best to begin upon one that has been pricked by an expert, and can be relied upon as correct.

The patterns picked up in the cottages are very seldom accurate, and cause endless trouble to a beginner.

BOBBINS

For heavy laces a *Torchon* bobbin is most suitable, as the long neck allows for plenty of thread being wound. These may be had in white wood, also in bone stained in very delicate colours.

For all fine sprig laces Honiton bobbins may be used. The genuine Devon ones are made of spindle wood, and are capable of taking a very high polish with use. Every country, indeed, almost every lace, has its own special make, but unless the lace worker wishes to be very particular three kinds will answer every purpose, the two already mentioned, and the prettily turned Bucks bobbins, weighted with jingles, or bead rings. In the Midlands a heavier make of bobbins is used frequently for the same lace. These are thick, often rather deeply carved, and sometimes ornamented with pewter.

THREAD

Three kinds of thread are used, gassed thread, linen thread, and gimp, and unluckily each variety uses a different numbering.

Gassed thread is coarse at No. 8, moderately fine for No. 10, good average for No. 12, and above No. 14 is only used for specially fine work.

Different makes of linen thread also vary in sizes, especially French and German, the numbers of which are quite different from the English. To avoid confusion, and also because this thread is absolutely to be relied upon, we have throughout the instructions quoted Knox's linen thread numberings. The thread is pure linen, is pleasant to work with, and the numbers come out very much as follows :—

For heavy Torchon or Cluny laces	10— 25
For average Torchon of medium weight	50— 70
For heavy Bruges or Italian	100—140
For Buckingham	180—200
For fine Brussels	250—300

This is two-cord lace thread, and should be quoted as

Missing Page

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for this will prevent the bobbins running down during the working. To secure the thread when the neck is filled, make a loop with the left hand, bring the bobbin over it, and pass it through from underneath, drawing the thread close round the neck.

The thread can be lengthened during working by pulling against the loop.

For all Trolly and Peasant laces, the bobbins may be knotted together in a bunch, and the loose ends trimmed off after some of the lace has been made. The more valuable laces should, however, be both commenced and finished off invisibly. To do this the bobbins must be joined in couples, the threads knotted, and the ends cut off. Then some thread should be unwound from one bobbin and wound on to its fellow until the knot is hidden away. Some of the knots should be wound further back than others, so that in working out they may be disposed of by degrees.

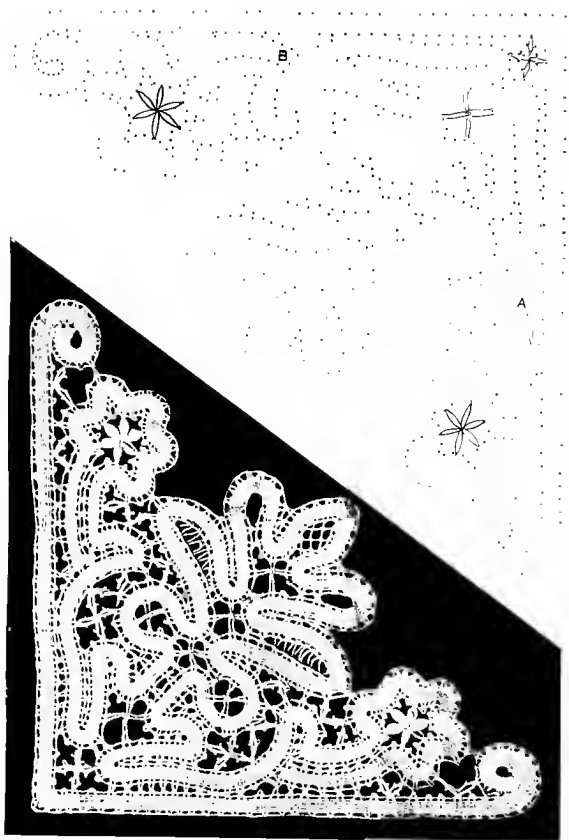
TO MAKE WHOLE STITCH AND THE STRAIGHT EDGE

No matter what lace is going to be made ultimately, it is always quickest to learn upon a plain braid, such as that which outlines the Russian corner-piece in Plate XII.

Hang up eight couples of bobbins, round a centre-piece, and twist each couple once. The outside pair on the right are called the workers, and will pass from side to side weaving the stitch. The bobbins which hang down the centre of the braid are called "passives," and the outer couple on either side "the edge couple."

Start working on the right. Place the nearest passive in between the two workers, bring the two workers over on either side of the further passive, and then lift that bobbin

PLATE XII.



RUSSIAN LACE CORNER, SHOWING WHOLE STITCH
AND THE STRAIGHT EDGE.

To face page 64.

and place it next its fellow ; this will leave the two workers together, and the two passives immediately behind them on the right. Work through all the passives in this way until the edge couple is reached. Twist the workers and put in a pin. Work them with the outside couple as previously ; twist each couple, and you are ready to work across again.

The edge couple will this time have become workers. In working back from left to right the stitch is reversed, and the first movement is made by the workers. Place the right-hand worker between the two nearest passives, lift the two passives over the worker, on the left, then place the left worker beside its fellow on the right. Work the next edge as before.

With a fine thread it may be necessary to twist three or more times to give a firm edge, while with a very coarse thread a single twist will do. There are different rules for different laces—the Brussels, Bruges, and Honiton all requiring from three to five twists, while Torchon, Russian, Cluny, and Italian need only one or two. Reference to the different laces given will show two kinds of edge—the one given above is illustrated in the Russian lace, Plate X., but this same lace and also many Torchon patterns employ another method as well, *i.e.*

THE TORCHON EDGE

The workers are brought through the passives, and twisted as usual, but the edge couples are worked *before* the pin is put in, after which the workers are again twisted, and the pin put up. They are brought round the pin and again worked through the edge couple, both pairs being twisted. With this method the workers do not

change places with the edge couple, and when the pin is removed, the edge shows a series of little half loops where the threads have passed round the pin.

HALF STITCH

This is a much lighter stitch, having something of the appearance of net. The movements are exactly the same as for whole stitch, excepting that the last is omitted. Place the nearer worker between the two passives—and the two passives on either side of the remaining worker—then the stitch is complete.

It will be noticed that the same two workers do not keep together, and also that all the bobbins are left twisted.

This stitch is much used in Honiton, Bruges, and Torchon, in a less degree when making Brussels, and quite rarely for Italian.

TAKING A SEWING

In certain places bars will be used to join the pattern together, and often certain parts will have to be united so closely as to make a complete whole. The joining is done by a process known as "sewing." Perhaps a leaf is being worked, and as the pricking gives only a single row of holes up the centre, by the time it is only half finished all the inner pin-holes have been used. The joining of the second half is then done by sewing.

The workers are brought through the inside edge couple and twisted once. The pin is removed, and with a needle pin or fine crochet hook a loop of thread belonging to one of the workers is drawn through the hole left by the pin in the lace edge. The fellow worker is passed through this loop, after which both bobbins are pulled into place and worked back again.

When a bar is to be joined the same thing is done,

but if it is composed of four bobbins either two sewings may be taken into the same hole or the first pair, after sewing, may be knotted once round the remaining couple and then all worked together again.

THE LEADWORK

The daisy-like ornament in the Russian lace (Plate X.) is one of the many ways in which the leadwork may be used. It is shown alone in the Torchon lace (Plate II.). Two couples of bobbins are required for each leadwork.

One bobbin will need a longer thread than the others, as it does all the work. Let this be an outside one, and begin to weave, passing it over and under the three remaining bobbins alternately.

After making several passes, draw the outside bobbins apart, which will force the weaving threads more closely together, and also help to regulate the width. Continue the stitch until the leadwork has grown to the required size, then twist each couple and work on as the instructions for the particular pattern may direct.

PICOT BRIDES, SOMETIMES CALLED PEARL BARS

The brides are made by repeating whole stitch and a twist, whole stitch and a twist, as frequently as may be required to fill the particular space.

Brides or bars may be found without picots and also with the picot made with a single or a double thread. The single thread is used when the thread is too coarse to allow of much twisting. The bride will be plaited down to the picot pin-hole. Take the couple nearest to the hole and twist the pin round the thread of the inner bobbin, so as to make a loop, put it into the hole, twist the two bobbins once tightly, and then plait as before.

For the double picot (a stitch always used for such fine lace as Devonshire), use three extra couples, but on reaching the picot, twist the couple nearest to the hole as often as the size of the thread seems to demand, then take the outside bobbin in the left hand and bring the pin under and round the thread, making the loop and putting it into its hole. Next take the inside bobbin and twist it round the pin from the outside, then twist both bobbins together once, and plait as before.

For fine Honiton lace twist seven times before making the picot, and be guided in using other threads by the size; a coarse thread over-twisted will look "stringy" and rough.

PEARL PIN

The directions for this stitch are very similar to those given for the double picot.

Pearl pin is the name given to a series of little loops that may be found edging many fine laces, including Bucks, Mechlin, Brussels and Devonshire.

On reaching the outer edge of the lace twist the workers three times before working through the outside couple, and then twist seven times. Make the picot as already described, and after the second bobbin has been used, twist both together once and work whole stitch through the edge couple. Continue working as before.

BLIND PIN

When turning a corner it will often happen that there are more pin-holes on the outer than the inner edge. In order to get round, the same pin-hole must be used more than once.

On reaching the narrowing inside edge, the workers are only given a simple twist, after which they are put

up behind the new pin and taken back, leaving the inside edge couple unworked.

Next time, when the workers return, the pin, now called a blind pin, will be taken out and replaced again in the same hole, only with the workers behind it. The same blind pin may be used several times, but the edge couples are not used until the pin is put in for the last time.

TURNING STITCH

Instead of making a blind pin, or alternately with it, the lace maker may, on reaching the inner edge, drop her workers as they reach the pin, and changing them for the nearest pair of passives, take those across instead. Returning to the edge, the new workers pass through the old and either use a new pin or put up behind a blind pin.

PLAIN HOLE

Leaving the workers at the edge, divide the bobbins equally, and work the two centre couples together in half stitch.

Bring the workers through the nearest centre couple, twist once and take them back to the edge, putting up the pin in the usual way.

Now take the second pair of centre passives, through which the workers did not pass, and work them to the outside edge on that side, put up the pin, and return.

If the hole is to be a large one, the two pairs of workers may again be taken to their respective sides and back, a second pin being used. The completion of the hole is the same in either case. The original centre couples are again united in half stitch, after which the workers are brought out from the edge and pass through them in the usual way.

FANCY HOLE : THE CROSS

Four holes will be pricked in the shape of a diamond, in the centre of the braid. On reaching the top hole leave the workers at one edge, divide the passives equally, work half stitch with the two centre couples, put in the top pin and close it with whole stitch.

Bring the workers out from the edge, but before touching the nearer centre couple twist them once and return to the edge. Put up a pin in the usual way, and working again to the middle twist once, work through the nearer centre couple, put in a pin, close it with whole stitch, twist each couple once, and again take the workers to the edge.

Make a new pair of workers for the other side, bringing out the couple nearest the pin, twisting when next to the centre couple and returning to the edge. Just as the original workers did, bring these again to the centre, and the second time pass through the centre couple, pin up and return to the edge again, putting in a pin.

Work the two centre couples again in whole stitch, put in the bottom pin, and close in half stitch. The workers on either side repeat the movements already given, and stop in their original position. The new pair of workers fall into place as passives while the old ones weave across as before.

RING HOLE

The bobbins are divided as for the previous hole, and the centre couples united in whole stitch. No pins are used, and the workers are left to one side, while new ones are chosen in their place.

Start with the centre couples, and after working them in whole stitch, twist each pair once.

Work the nearest couples on either side in half stitch, then twist each twice. Work each couple in turn through the nearest centre couple and twist both pairs again. Take each centre couple to the edge, put in a pin and return. Twist twice before passing through the two pairs now occupying the centre, and then twist both again. Unite the two centre couples again in whole stitch, and leave. Work the twisted pair hanging from either side once again in half stitch, through the nearest passive couples, and the stitch is complete.

The original pair of workers are brought in again, and weave across as before.

TWISTED BARS

Very often the braid of a pattern will suddenly widen for a short distance, and it would not be convenient to add more bobbins to keep up the appearance of equality. Different fancy stitches may be used to spread over such a space, and very often one of the fancy holes already described will answer the purpose admirably.

Twisted bars are at once very easy and quite effective. They will be found in the Flemish bird, where they have been used to fill the widening below the neck.

Bring the workers through to the centre, and twist them once, passing on to the edge. Returning, twist twice in the same space, and continue to do so until the space is well filled. The bars will look poor and thin if too long, so, should the braid widen very much, it will be well to make two divisions of the bobbins, and even to introduce a hole into the centre space, which has been done with the little bird.

SNATCH PIN BARS

"Snatch pin" is an old English expression, and is used when the workers after passing all the bobbins are put round a pin and worked back without making an edge. Snatch pin bars are seen in the Flemish-Italian lace, Plate VIII., and are used in some of the revived Devonshire fillings.

DOUBLE POINT FILLING

is used in many Flemish laces, also in Italian, and recently in some of the Devonshire laces. Although very like an elaborate net, it is only used as a filling. The pattern is pricked in little squares of four holes, close together. Eight couples are required to each square. The couples are sewn in to the edge of the space to be filled, in sets of four. These are twisted, worked together, and brought down to the top holes right and left respectively. A pin is put in at each of the top holes and divides the couples, leaving in the centre one pair from the right side and one from the left. These centre couples are worked together in whole stitch and a twist. The outside couples on right and left are then each worked with the nearer inside couple in whole stitch, and by so doing close the top pins. As the stitch is finished they are once more divided by the two lower pins. The centre couples are united again in whole stitch, and afterwards the two bottom pins are closed by the couples on the right and left working together again.

They finish as they began in whole stitch and a twist, and this constitutes the first start for the next squares. If there are two to be made in the next row then two more couples must be brought out from either side of the edge to meet those already there.

DIAMOND FILLING

This is a very favourite old Devonshire filling, and looks like a little cross with a centre of five holes, which is really Double Point.

Make the cut works as already described, but let them be longer and more slender than for Torchon. When each is finished divide its two couples by a pin.

The pricking is in sets of four holes just as for Double Point, but a little farther apart. When the two leadworks are made and both top pins put in, follow the instructions for Double Point, uniting first the centre couples, then closing the two pins by working to either side, filling the lower pin-holes, uniting in the centre again, and next making the new leadworks which go down to the row of holes below.

RAISED WORK

There are two kinds of raised work, and the easier of the two is called "Rolled raised work." Examples of this are shown in the Flemish bird and also in the Devonshire lace and the Brussels.

Any lace that contains raised work will be more expensive than one that is quite flat, for it takes much longer to do, and the best work is only undertaken by really advanced lace makers.

Raised work is used to prevent the continual ending off and restarting of certain parts of the lace. Take for an example one of the star-like flowers with six petals. Without the use of raised work, the only means of working the petals would be to hang on at the point of one, work to the centre, turn and work down to the point of the next. After that all the bobbins would have to be cut off and rejoined before working the next two petals—making three

endings before the flower was completed. With the use of raised work, the bobbins would be hung on at the point of one petal, and worked to the centre, then all the bobbins would be twisted into the roll and taken up the one side to the point of the next petal, from which they would be worked down again, sewing into the roll at intervals to keep it in place.

On reaching the foot of the petal bring the workers through all but the last three couples on the outer side, and leave them.

Make new workers of the pair nearest to the old ones, and cross these over and under the remaining couples, twisting them as though they were to be cut off. Sew the new workers into the bottom hole and tie firmly. Roll again, using the same couples, and turning the pillow right round continue to roll them inside the workers, sewing into every third hole of the petal already made until the new holes are reached.

When the roll has reached the highest point put in the pin and work back across the petal. Tie the last pair of bobbins into a knot to keep the workers firmly against the roll. The knotted couple are taken for the next workers. Returning again to the roll a top sewing must be taken, Instead of the worker being looped through the outer edge it must be drawn through sideways, inside the edge couple, pulling against the twisted side bar. Continue sewing in this way until the foot of the roll is reached, and repeat as before.

The second way of making raised work is by taking the bobbins to their place not in a roll but as a very narrow one edged braid. This is called stem stitch—or, sometimes, gimp.

STEM STITCH

As a rule only five or six couples will be used, and according to their position on the pattern they will either be hung up over a pin, or sewn into a braid.

The workers may be taken from the last pair on the right, and should be worked across to the edge couple, twisted, the pin put in, and the edge made as usual. On reaching the last couple whole stitch is repeated a second time and the inner couple of bobbins lying second from the edge are then taken into use and work back to the pin without any of the usual twisting.

ITALIAN SPIDER FILLING

This is shown in the flower of Plate VIII., and is enclosed by a circle of stem stitch. Begin by sewing two couples into the same hole at the top of the space to be filled. Sew another couple in on either side about one pin-hole away. Work whole stitch twice over with the two centre couples, then twist the new couple hanging from the right twice and work it in whole stitch through the centre couples and the unused couple on the ~~right~~ ^{left}, which must first be twisted twice.

Next bring the couple last used, the one sewn in on the extreme left, through the remaining two couples and leave.

A new couple must now be sewn in at the right edge, which is twice twisted, worked in whole stitch through the four spider couples, again twisted and sewn in to the edge on the left. This makes the straight line across the filling.

Return to the spider and take the couple on the right across to the left and leave it hanging with two twists. Return with the left couple it has just passed through, and twist that one twice as it reaches the right side. The

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two centre couples are then worked in whole stitch and that spider is complete. All the couples should be hanging from it, each twisted twice, and these are called its "legs." They will now be divided and will help to make the two spiders of the row beneath.

Start the second row from the left side and use the couple sewn in on completion of the straight line—for the top left leg of the left spider. This will be twisted twice and worked in whole stitch with the nearest leg from the completed spider.

The second left leg of the old spider will work through the centre couples, and also a new pair sewn in and twisted from the left edge.

The spider on the right must be made down to the same point, two new couples being sewn in for the right legs; then a third new couple is needed for the straight line which twists before and after passing through each half made spider, and finally is sewn into the left side. The two spiders are then finished, and for the third row the four centre couples would again come together, and new couples brought in to make the spiders on either side of the centre one.

ENDING OFF

For all Trolly and Peasant laces, the bobbins are simply cut off, and the lace neatly trimmed with a pair of scissors. For Braid and Sprig laces, which would be damaged by cutting, another way is always used. The gimps are thrown out and the workers are tied firmly round all the remaining bobbins. Knot the passives together in pairs to prevent them slipping; tie again with the workers, and cut off. If the lace is to be attached to some part already made, the bobbins will have to be sewn into that edge in two or more places before being knotted.

PART III

NOTES ON WORKING

Torchon Trou-	Cluny Edging	Italian-Flemish Braid
trou	Bucks Pea Pattern	Lace
Torchon Edging	Russian Lace	Brussels Appliqué
Cluny Insertion	Flemish Bird	Devon or Honiton

PART III

NOTES ON WORKING

TORCHON AND CLUNY LACES

Pattern No. 1

THIS little insertion is much used in fine lingerie, and can be subjected to various alterations without disturbing the pattern. A much finer thread may be used, and two or more couples of bobbins added to the edge to make a narrow braid, while a silky gimp thread outlines the path bobbins on either side. Again, it makes an effective dress trimming worked in fine grey or black silk, the path bobbins and one pair for either edge being wound with untarnishable aluminium thread.

To work the pattern exactly as it is given, Knox's No. 100 two-cord linen thread is used. The winding of the bobbins is given on page 63, and when this has been done all the loose ends will be tied together in a knot and secured by a large pin, an inch or so beyond the starting of the pattern. Start by putting a pin into the nearest of the holes which come at regular intervals exactly down the centre of the pricking. Divide the bobbins equally, so that there are ten on either side of the pin. The eight centre bobbins, four on either side of the pin, are needed for the "path," the Italian name for the ribbon work which joins and rejoins down the centre.

Take the left couple nearest to the pin, and work whole

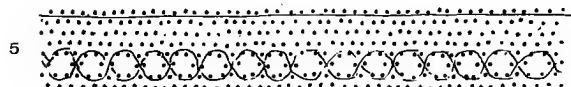
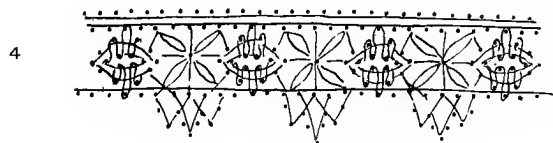
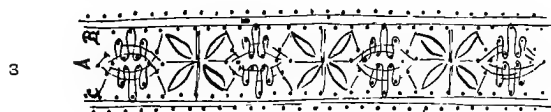
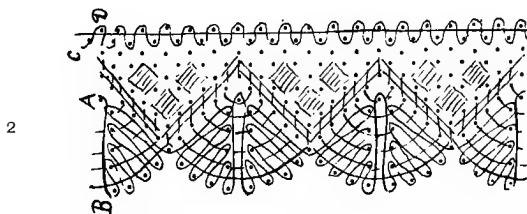
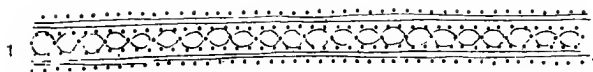
stitch (page 64) through the two couples on the right. Drop the bobbins and start afresh, this time taking the unworked left-hand couple across in the same way through two couples, leaving it besides its fellow. This will have united the paths, the bobbins from the right having changed places with those on the left.

Leave the path and turn to the right edge. Put the edge pin into the hole immediately in a line with the centre pin, and arrange the bobbins to have two pairs inside and one outside.

Make a whole stitch between the couples on either side of the pin and twist each twice. The outer pair is called the "edge" couple, and the inner the "workers." Leave the edge couple and work whole stitch with the workers, and the unused pair that lie between them and the path. Twist each couple once after making the stitch, then work whole stitch (without twisting) through the two path couples nearest to you, twist the workers once, put in the inside pin and return. Twist once after passing through the path, work whole stitch through the couple next the pin, twist that couple once, work whole stitch through the couple next the pin, twist that couple once before dropping it and twist the workers twice. Put in the next edge pin and work with the edge couple. Repeat this exactly, passing again through the path and back to the edge, then stop. Make the edge on the left in the same way, bringing the workers through the left path couples twice to fill up the two remaining inside pin-holes on the left, then work back to edge and stop.

The two sides of the pattern should now be exactly alike, and waiting for the paths to be crossed before they can proceed. Take the left path couple nearest to the pin,

PLATE XIII.



1. TROU-TROU PRICKING.
2. TORCHON EDGING.
3. CLUNY INSERTION.

4. CLUNY EDGING.
5. BUCKS PEA PATTERN.



and work it as before through the two couples on the right. Put a pin in the centre hole to equally divide the bobbins.

Take the unused pair of left-hand bobbins and bring them through the two pairs which were on the right. All have crossed now, and so the pattern will repeat as before.

The only difference in joining the path this time has been the putting the pin into the middle; in the opening directions it was easier for the worker to put in the pin before starting the join.

The particular name of this design is the Trou-trou—literally, Hole-hole.

Pattern No. 2

This second pattern, although more elaborate than the Trou-trou, can be used with it, and the top edge being made in the same way, makes the start so much the easier.

There is a difference of opinion among lace makers of different countries whether the scallop edge of the pattern should be worked on the worker's right or on the left. In some districts of France and in the north of Ireland the scallop would be worked on the right hand, but in other places a good sound argument is brought forward against this plan. The top of all lace should be tighter than the edge, which in very fine laces falls almost imperceptibly fluted. One may readily see the reason, and the workers, wishing to obtain this effect, make the right hand responsible for the top—that hand being the stronger unconsciously draws the lace tighter than the left.

Twenty-eight bobbins are required, and coarse or fine linen thread according to the pricking. Knox's No. 50 two-cord is a good medium size.

The pattern is made in three sections—the mitre or scallop, the ribbon, and the *réseau*.

Fasten all the bobbins together, and secure to a large pin stuck in beyond the head of the pattern.

Begin by dividing the bobbins equally, put in a pin at hole A and close it with whole stitch, working with the couple on either side of the pin. From each of the five holes which run from A to B hang one pair of bobbins, then take the couple hanging from the left side of the pin at A and work them down the line—they are your workers. Twist the workers twice between each whole stitch, the passive couples only once. When all five couples have been worked put in the pin B, twist the workers once, close the pin by working again through the last passive couple, then twist the workers twice and the passive pair once. Work through the next couple in the same way, and put in the second pin of the line, counting from the scallop. Return to the edge, reversing what you did before, put in the second scallop pin, work again back to the straight line, taking in one new couple and putting in the third pin. The workers pass backwards and forwards each time in the same way, only taking in one new pair of bobbins each time a pin is put into the straight line. When the last hanging couple has been worked and the bobbins have returned to the narrowest point of the scallop, put in the pin but do not work round it. This section is completed for the present.

There will be fourteen bobbins beyond the starting point A. Three pairs will always remain at the foot, so draw them apart from the others. Put in a pin at C, placing the three edge pairs beyond it. Close the pin with a couple taken from either side of the pin, twist

each pair once, bring the workers through to the foot as in Trou-trou, put in pin D, close it and leave.

Of the eight ribbon bobbins only one pair has yet been worked and hangs from pin C. Take the farthest couple and bring it through its fellows in half stitch until it reaches the pair hanging twisted from C. Work these together in half stitch (page 66), put in the pin which is at the extreme point of the ribbon, close in with half stitch and work back to the left side. Here the couple hanging from the point of the mitre are taken in, the pin closed, and the workers brought back to the right, but *not* working through the couple hanging from the last pin. The same number of bobbins must always be kept in the ribbon (twenty for this section); as each new couple is taken in on the left, so *one* has to be thrown out on the right. When the point is reached—the narrowest part of the scallop with two bobbins already hanging from the bottom pin—the ribbon couple is joined by whole stitch to the nearer pair, the pin is closed by the two already in possession, and the ribbon bobbins are left for the time being.

You will notice now that each of the ribbon pins on the right has a twisted pair of bobbins hanging from it and these, slanting to the right, seem to fall quite naturally towards the line of holes immediately beside them.

The edge workers are hanging from the pin at D. Work them through the pair of foot passives and join with the ribbon pair from the point. Put in the inside foot pin, return to foot, put in a pin and stop.

Work the ribbon couple falling from the second ribbon hole with its fellows just attached to the inner foot pin. The net is made by half stitch, pin and half stitch. That

fills the first pin-hole of the *réseau*. Work the left couple in the same way through the next pair from the ribbon and put in a pin. Now you have reached the first leadwork: directions for making this are given on page 67. Commence by using one of the ribbon bobbins as the weaver. When the leadwork is deep enough, make the net stitch with the fifth ribbon couple and make the lower leadwork. Put in the ribbon pin to keep it secure, but do not fasten it. Return to the foot, work down the second line all in net stitch, and continue till the last and shortest line is at the point of the ribbon.

For a beginner it is easiest at the end of each line to pin into the ribbon holes, but when working quickly the work will not unravel if the pins stop at the line above.

Go back to the narrow point of the scallop where the ribbon bobbins were joined to the edge couple, and start again with the former. Work them in half stitch as before to the foot of the lower leadwork, remove the pin, work through the leadwork left-hand couple, put in the pin, close and return, but do not work through the last ribbon couple on the left. That is thrown out for the mitre.

Put in the pin, close it and return, taking in the couple that ended the second row of *réseau*. Repeat again, missing the outer couple on the left, and continue in the same way until the point of the ribbon is reached.

Now only the half of the mitre remains to be made. The workers are the inside pair hanging from the pin where the last section ended. Work them as before, two twists then whole stitch, through the four nearest pairs hanging ready twisted from the ribbon. Put up a pin at the top hole of the straight line of five holes

which is nearest. Work back to the first hole in the scallop edge. Next time repeat the same stitch but only work through three couples, and the time after only through two couples. When the last couple has been worked and the workers are again at the edge, see that all the mitre bobbins are hanging from their pins ready and twisted once, bring your workers through them all, twisting twice between each till the hole which corresponds to point A is reached. Work through the last pair hanging from the ribbon, put in the pin and return to the pin-hole at the foot which starts the second half of the pattern.

From this point the lace repeats as before.

CLUNY LACES

The next examples on our list of Peasant lace are Nos. 3 and 4 of the illustration. These have been purposely chosen to show the gradual development of Torchon into a lace of more decorative character. The upper edge of both examples is identical with the lace described in the previous lesson; the leadwork is also the same, though, being elongated instead of square, it gives a different effect.

At first sight the working of the insertion would seem to be the same as for the edging, but there are several small differences, and therefore it will be best to treat each separately, only not repeating in the second lesson what has already been shown in the first.

Insertion.—Twenty-four bobbins will be required, and No. 100 linen thread. Start at the point marked A, which is the commencement of the lozenge. Divide the bobbins equally, and plait the two middle couples together several times.

Plaiting is whole stitch and a twist to each couple, repeated as often as is required to make the bar long and firm.

Put in the first pin at A, close it with whole stitch and twist each couple. Plait four bobbins on either side just enough to keep them firm; then join the outer pair from the right-hand plait to the nearest couple belonging to the right edge. Work together in whole stitch, put in a pin at B, close it and take the edge worker through two pairs of twisted passives, put in the edge or *foot* pin, twist the workers, return to put in the inner edge pin, return again to the outside, pin up and leave. Do exactly the same on the left side. Both sides now being equal, return to the two sets of bobbins hanging from the pins at B and C. Plait each set, repeating whole stitch and twist three times for each bar, then work the inside right couple with the adjoining couple belonging to the centre plait, twist and leave. Do the same on the left side and then unite the two middle couples. Twist and leave them, for now they will hang down to become the inner passives for either side of the lozenge. The couples on the extreme right and left which have not yet been used will be the workers. Bring each in turn through its two pairs of passives, unite them at the top pin in the centre, twist, take each pair in turn to the outside of the lozenge, return, put up the inside pins, next time join the workers with the edge workers, closing the inner edge pin and returning. The sides will each have to be worked down in their turn to be ready to unite with the centre of the pattern at their fourth pin.

The lozenge workers continue until they unite at the inside centre hole, when they close it, return to the outside and remain hanging. The centre passives join in whole

stitch without using a pin, work through the outer passives and join the old workers, putting in the last lozenge pin and closing it.

Each bar is plaited three times, and then joined to the edge workers, the pin is put in, closed, and left.

The centre plait will take five stitches to make it nice and firm, and will be left hanging. The leadworks will then be made on either side, using the pairs that respectively made the side bars. When both are done, bring the leadwork couples from the left, through the centre couples and the right leadwork couples, just as the path was crossed in the Trou-trou, only because there are more bobbins pick up two together, so that only one whole stitch is made by eight bobbins instead of four. This takes up less time and space, and is very useful when a thick thread is being employed.

Now divide the twelve centre bobbins. Twist once and make workers of the two middle pairs, bring the left one through the two couples on the left, then twist three times and work whole stitch with the edge workers, putting in and covering the inside pin. Again twist three times and bring the same couple back again to the centre. Repeat this on the right side and then rejoin all the couples as before. The two centre pairs make the straight plait, and on either side the leadworks use the remaining bobbins. The leadworks will be worked in with the edge workers on completion, and the repeat is then ready to start again.

EDGING

Pattern No. 4

There is no need to repeat again the instructions for the foot or the lozenge. There is, however, a distinct

difference in joining in the leadworks, and although the lace is more elaborate than the 'insertion, only twenty-two bobbins are needed. Start at the lozenge and follow the instructions already given, but only having the plait made of four bobbins, for the lower edge. The plait will take three stitches between each pin-hole excepting where it passes inside the scallop and the outgoing point—here two stitches will be enough. The picot is made by twisting the outer pair of bobbins twice when the pin-hole is reached. The inner thread is then looped once round the pin, which is put in, the two bobbins are again twisted twice and then the plaiting is resumed.

Finish the lozenge section so that the sides are equal with the centre. Make the long middle plait, the right-hand plait also the same length, but only plait the left bar twice.

Join in to the edge on the right and then make the leadwork. When it is long enough work its two couples through the middle plait and weave again. Next time connect the leadwork with the short bar on the left, plait the leadwork bobbins twice, pass them through the edge plait and work on till you have filled the three picot pin-holes that begin the scallop. After the third pin, plait again and leave the bobbins hanging. The original edge bar and also the partly made bar beside it will each be plaited twice, joined *double* as already described, one whole stitch being made with the four couples, and both are worked again. The left bar passes through the bar now making the first scallop, and to make the middle scallop the second bar works to the straight bar where it connects the whole pattern by sending a pair of twisted workers to pass through the half-made star, to connect with the edge and return.

The straight bar continues to the nearest pin, the first scallop bobbins plait, work through the middle scallop bobbins, complete the last point and return to the straight line. The other bars will have been prepared so that these, the original leadwork couples, pass through them; weave the left-hand leadwork, pass through the four centre couples, weave again, and fasten at the edge on the right.

Pattern I.—Plate III

The foregoing instructions should make this lace quite clear. The diamond may look a little alarming at first, but it is made like the ribbon. The third couple from the left begin it and pass through the two couples nearest to them (recently leadwork couples), through the two centre bar couples and the two couples from the bar on the right. The diamond is worked in half stitch, and, like the ribbon, new bobbins are taken in and thrown out as the shape of the work requires. Refer to Torchon edging.

TROLLY OR THREAD LACE

THE NARROW BUCKINGHAMSHIRE PEA PATTERN

It would be difficult to find an easier little edging to start upon, and it is a favourite pattern for edging handkerchiefs. Twenty-two bobbins are needed, of which twenty should be wound with Knox's two-cord thread No. 180, and two with "Gimp" No. 24.

Knot the ends together and hang the bobbins round a large pin, arranging them so that the two gimps fall on the left, where pearl pins finish off the edge. The opposite side, the straight braid at the top of the lace, is always

called the "foot" by the Buckinghamshire women, in distinction to the "edge."

The little rings which have given the lace its name occur in many patterns, and are known for all alike as "buds."

Start by examining the net, which is made in slanting lines, running from the foot to the buds. The longest line of net containing five holes, and ending where the buds join, is a good place for a start. Begin at the foot of this five-hole line. The fourth couple from the foot must be the workers. Bring them in whole stitch through the next two couples on the right, which help to make the narrow braid, and make the outside edge in the usual way, twisting three times, putting in the foot pin, working with the outside couple, twisting both three times, and bringing the new workers through the two braid couples. (The edge is fully described on page 68.)

As the workers pass the braid, twist them twice, and put them up behind a pin in the second hole, just where they come out. Make the net stitch with the workers, and the couple next to them on the left. Buckinghamshire net is made by one half stitch and two extra twists to each couple. Continue working the net stitch with the sixth couple, putting up the pin in the third hole, counting down the slanting line. Do the same with the seventh couple, and put up the pin in the fifth hole. At this point the work will stop and be recommenced at the foot, making first the braid and then the second line of net which, this time, has only four holes. When the bottom net pin has been put in, return to the foot and work the first three holes of the third line. The last hole must not be made until the bud has been started. The bud is made in honey-comb stitch.

On a level with the place where the gimps have crossed, but a little nearer the edge, there is one solitary pin-hole, and this must be worked in honeycomb stitch by the eighth and ninth couples.

The stitch is made by half stitch and an extra twist, then the pin is put in and closed with the same stitch.

The couple nearest the left-hand gimp is next passed through it and left. The second couple from the honeycomb stitch is worked out to the edge, through the remaining couple, and used to make the pearl pin for the nearest edge hole.

The pearl pin is described on page 68, so it is only necessary to say that five twists must be given before the pin is put in, and the usual single twist afterwards. After making the pearl pin, work the same couple through the next passives and pass it through the gimp into the bud.

The couples from the last two holes of the last rows of net must also be passed through the right-hand gimp, which will make four couples inside the gimps. Twist all twice.

Begin with the two centre couples and work the top hole with honeycomb. The centre couples are then worked with the pairs on either side, using the same stitch, and filling the first hole on either side. The two inner couples remain in the bud, but the couple on the right is next passed through the gimp to make the last net hole in the third line, while the couple next the left gimp passes through it and makes the next pearl pin in the edge. Both couples are worked back into the bud, and the second hole is worked on each side. The two centre couples are used

for the remaining bottom hole, and then all are passed outside the gimps which are crossed again ready for the next bud.

At the edge the first couple passed out from the bud work out and make the pearl edge, then return through the intervening bobbins and join the couple next the gimp in working the odd hole in honeycomb as before.

The two couples passed out on the foot side lie ready to make the next long line.

From this point the pattern repeats.

The next pattern, which is also the last of the set, is the Buckinghamshire Fan. It makes an excellent second step for the beginner, and is one of the laces fully taught in Weldon's Lace Making Series, No. 229. This same book also gives instructions for the Daisy, a rather more difficult pattern, after which the pupil should be able to work out for herself one of the more ambitious laces, such as No. 1, Plate V.

RUSSIAN LACE

CORNER FOR A TABLE-CENTRE

This very easy little pattern has been chosen especially for a beginner's first attempt at lace making. To avoid wearisome repetition, the instructions for the various stitches are all given by themselves in Part II., therefore it will only be necessary to look out those which are needed for each lace before making a start.

Although this class of lace is commonly known as Russian, it is made by the elementary workers of most lace countries. It is the foundation for the Italian and Flemish Braid laces, for Bruges, Brussels, and for Devon,

but it is the foundation only. Each of the laces enumerated will stand the study of many years, and each needs a volume to itself. It is not the object of this little book to attempt anything beyond those first steps which in nine cases out of ten have the power of so fascinating the worker that she is obliged to go on to more elaborate and interesting designs.

Russian lace includes many of the Peasant varieties, some Needle Point after the Greek style, and a great deal of bobbin-made Braid lace, most of which is made without the introduction of the fancy stitches which add so much to the artistic value of the Italian (*see* Plates VIII. and IX). The wider of the two Italian specimens with a very slight adaptation of design, no more than crowding the pattern together so closely that the open spaces now joined by brides would be done away with, would stand for the Russian lace known as Point d'Eglise. There would be no fancy stitches and rather fewer bobbins. The fine closely-made varieties of such lace fetch a high price, but it is very monotonous work to do—continual repetition of the same stitch.

Any pillow with a good broad surface will do for the lace—the mushroom or the Bruges pillows are the best; a broad Trolly pillow can be used, though a little awkward in turning corners, but a Torchon revolving pillow is quite impossible.

The corner is worked in two parts, consisting of the centre decoration and the outer braid. The latter had better be taken last, as it starts with a rather sharp curve, which the novice would find troublesome at first. Hang up the bobbins at the point marked A on the pricking, using seven couples, of which three should fall from the

centre pin and two from the pins on either side. The following instructions will be needed :—

To make whole stitch	. page	64
„ the edge . . . „	„	65
„ the blind pin . . „	„	68
„ a turning stitch „	„	69
„ a sewing . . . „	„	66
„ picot brides or bars „	„	71

These are all the instructions needed until the flower with its stalk and leaf have been made, and the centre part of the pattern has been well started. Then it will be necessary to look up the instructions on the brides, or bars, and last of all how to make the leadworks, the daisy-like ornament inside the flowers.

Commencing at A, the braid is worked in whole stitch, and if a moderately heavy thread is used two twists at the edge will be enough both for the workers and outside couples. Different makers of threads use different numberings for their goods, which is often very misleading, and so, to avoid possible confusion, in all instructions on laces made with linen thread the numbers quoted will be those used for Knox's linen lace thread.

This is a Scotch thread of excellent quality which works remarkably smoothly. Lace makers think a great deal of a thread which "lays" well, by which they mean that it must appear even and flat. Some threads always give the appearance of being round, no matter how careful the work, but a good lace thread should be flat and smooth, with a silky sheen that is only permanent when good flax has been used.

Torchon bobbins will be needed, as the long necks

will take a greater length of thread. These bobbins may be bought in two sizes, the larger ones being intended for a coarse thread. The thread suggested for this pattern, if it is to be used as a table-centre, is Knox's No. 100, when the completed lace would be about three and a quarter inches each side. The same pattern enlarged to seven inches is very suitable for a tablecloth, and should then be worked in Knox's No. 25.

The stem will be worked down to the flower without the need of any turning stitch, but if there should be more pin-holes on the outer side it will be necessary to put up twice behind the same pin, which is called making a blind pin. It will be noticed that the edge is straight on one side, like an Italian braid, but the workers pass through the outside couple, twist, put in the pin, and return, leaving a series of little loops which show when the pin has been removed. This is done in many of the Peasant laces, and is often introduced into patterns that need frequent sewings, as to join into the loop is prettier than going into the edge and less liable to pull the braid out of place.

In turning the corners made by the shape of the flower care must be taken to keep the threads evenly in the direction required. At the commencement it will be necessary to put up twice behind the first outside pin, but when the middle of the first petal is reached there will be four outside pins to only one on the inside. For the first time work to the inside pin and close as usual, returning the second time, make a blind pin, and return. The third time make the turning stitch, pass to the outer edge, put in the fourth pin, return to the inside, work through the pair left out in making the turning stitch, work through the outside couple which has not been used

for four turns, and take them back as workers. This will have taken the bobbins completely round the outside, and the same process must be reversed almost immediately after, when the inside curve has as many holes against the one on the outside. If the pillow is continually turned so that the threads always lie in the direction they should go, it will be easy to keep the lace even, without continually counting the number of holes, which, however, is a help at first.

The outline of the flower being finished, the second half of the stem will be made, and the decoration will not be put in until the very last.

Sewing will be needed when the two braids join, and as the stitch is completed the pin taken during that process will be replaced. When the pins begin to get in the way of the bobbins, press them into the pillow right up to the heads. When the lace grows, remove every second or third pin, and as the pattern becomes covered, pin a cover-cloth or a folded handkerchief across the made lace, so that the threads are not caught by the old pins.

The pattern is all plain braid, sewing, and an occasional blind pin or turning stitch, until the first curve of the centre leaves a diamond-shaped open space which will later be enclosed by the outer braid. When the centre of this sharp turn is reached, pass the workers through the outside edge and leave them. Return to the inside hole, and without altering the pin bring a new pair of workers across and work them also through the outside edge, putting in but not closing the edge pin. Plait the two couples together, and make one long braid reaching across the open space to the inner edge of the unmade outer braid. Put in a pin here, close it and return, pass each pair of

workers back into the pattern, thus closing the pin and making the edge with the second couple in the usual way. The remaining half of the cross will not be made until the braid has completed the centre and come down to the corresponding part of the pattern. The sewings that unite the closer parts of the pattern are done when the second part is made. There is another open space above the one already attended to, but this appears to be of less importance. There is a single pin-hole in the centre, and when the braid workers are on a level with it, they are passed through the edge, twisted several times, passed round this centre pin, and again taken back to the braid. When the time has come for the second half bar to be made the same process is repeated, but it is not until the corresponding part of the pattern has been worked that the third bar is sewn through the loop of the first, while the last is connected with the second.

This same plan is used to fill the three smaller centre spaces as well as the two which are formed by the sides.

The double brides are all made on the same principle as the one already described. The one on the left side of the pattern is started from the point of the first outward curve belonging to the centre. The two couples are thrown out as before, and are carried across and sewn into the opposite braid. From there they work to the edge of the second central curve, are held in place by a pin, and return opposite to the braid. The bars are brought back in the same way, and only the cross brides have to be completed when the braid has worked round to reach them. The crossing brides must be sewn into the others in passing and returning. It will be understood that all "sewing"

alluded to in Bobbin lace making means the method given under that name in the instructions and has nothing whatever to do with the needle. When the braid reaches a point where a bride is left alone at the edge, the pin is removed, the workers sew through the brides, and the pin is again put in and closed. The bars and net which fill in other open places are like the leadworks, put in when all the rest has been completed.

After the centre ornament is finished, and when the work has reached the foot of the pattern, a second bride must be thrown out to complete the cross bar at the foot. It is re-done in the way already shown and sewn in the centre to the bar already made.

The rest of the centre part is the reversed repeat of what has been done already. The bobbins will be sewn in, tied, and cut off at B, the reverse point to where the pattern was started.

The bottom braid may be started from either end, and begins at once with alternate blind pins and turning stitches. It is best to count round the outer and the inner holes so as to know exactly how many times each inside pin must be used. As the braid passes along the section already worked there will be constant sewings, both to connect the brides and also the lace itself.

The leadworks are fully described on page 67, and it is only necessary to say that three sets of bobbins are hung on to make the upper ones. When these meet in the centre they must be joined. Six pairs of bobbins will be hanging down. Cross the second and third pairs, so that they change places, also the fourth and fifth.

Work the two centre couples together, put in the pin and work each to its respective edge. Pass the inside pair

Missing Page

on each side over the nearest centre couple, then work as before.

The centre space at the top of the ornament is very simple net. Hang a pair of bobbins from the edge of either side, twist each pair once and join in whole stitch. Twist each again and leave. Sew in one more couple on either side, work whole stitch through the hanging couples respectively, twist each pair, leave the centre pairs hanging, but sew the side pairs into their respective sides, knot and cut off. Work whole stitch with the centre couples, twist, sew into the sides, bring them out again for one more stitch, then again to the sides, and tie off.

The long narrow spaces are filled by a twisted bar, just one pair of bobbins, which, sewn in at the top, is brought twisted from side to side, sewn in at regular intervals.

THE FLEMISH BIRD

Birds, beasts and figures are to be found in antique laces of many countries. Much church lace was made with figures of saints and martyrs; the story of the Crucifixion may be seen illustrated by lace in the Cluny Museum, and the handkerchief of St. Veronica with the Saviour's face upon it, copied many hundred years ago, is in the Groote Haus of Bruges. *Lacis* or *Filet Brodé* was the special lace that was at first almost entirely devoted to representation of living forms. Old cut work cloths had beasts and figures inlet into them, and sometimes made in Pillow lace as well. Near Frankfort, a Needle lace, very much after the style of *Reticella*, introduced hunting subjects, stags, riders on horseback and dogs, and the bobbins followed suit, so that *Dentelle de la Chasse* as it was called might be had in either make.

With the revival of Lacis, the Bobbin lace workers, not to be outrivalled, have begun again to make both birds and beasts. This time, however, their destination is to be the motifs let into cloths and cushion covers, rather than a part of any particular lace. The little bird illustrated is one of these latest revivals and a capital study for the lace maker who has mastered the easier work of the Russian corner-piece and is now ambitious to try something more difficult. It is always well to begin upon something that is not too large, for the first attempt may not always compare so favourably with the next that the same pieces can be placed side by side.

Practice upon the Flemish Bird will pave the way for those Bruges, Brussels and Devon stitches for which the Russian lace was the first step.

To work :—Use a round mushroom or Bruges pillow, and wind the bobbins with Knox's two-cord linen thread No. 140. Hang on eleven couples from the top feather in the tail at point 1.

Commence by following the directions for making whole stitch and the edge, but stop making the outside edge on the left after the top holes for the second feather are reached. From this point the workers will pass through the last couple on the left, twist once, put up a pin and return.

Work down to the last of the inside holes.

Before pinning this last hole, count and see how many holes remain to be used in the outside curve before the corner is completed. There would probably be seven holes against the one hole remaining on the inside.

Before putting in the last pin use a turning stitch (page 69). Next time work as usual and put in the pin but throw out the last inside couple until the whole corner

is completed. Returning from the third outside pin, use the centre pin again (page 68), work the fourth pin, and, on returning, make the turning stitch again. After the fifth outside pin is covered, work back and pass through the left-hand edge couple which were thrown out, and put up again behind the centre pin. Next time in returning from the sixth hole you will not alter the pin but will exchange the workers with the outside couple.

As you turn the corner the pillow will need to be turned as well, so that the bobbins are always in front of you, and also hang in the direction they will go. The pillow is turned completely round in working to point 2.

Sometimes the braid will narrow suddenly, and bobbins may need to be thrown out. At the narrowest part of the second feather this might have been done, but the full number of bobbins would so quickly be needed again that it is best to keep them in and treat them as an outlining thread.

Two couples will be thrown out from the narrowest point and lightly twisted to keep them together. Each time the workers pass to sew with the inside edge they will pass under the two couples, treating them as though they were one thread, passing over them on the return journey. As the feather becomes wider first one couple and then both will be taken into the braid again.

Taking a sewing is described on page 66, so that it will be enough to say that each of the centre pins will be taken out in turn, and the workers from the lower feather sewn through the loop belonging to the upper one.

Arrived at point 2, instead of cutting off the bobbins, plait them all very loosely together, and sew two of them into the edge of the second feather at 3. The two sewn

bobbins will be knotted over all their fellows, which are then spread into position for working the third feather.

This is also attached to the second feather by sewing, but a little differently in order to gain a more open space.

The workers pass through the edge couple, twist, sew through the edge of the upper feather, return, twisting again, pass through the edge couple, put in and close the pin.

On the lower side of this feather there will only be the twisted loop for edge.

Arrived at the bottom of the feather, put in the last pin and make a twisted roll (*see* Raised Work, page 73), to reach to the top of the fourth feather. Keep it in place by frequent sewings into the old feather.

The fifth and sixth feathers are worked in the same way, care being taken to unite the braid work of the two feathers above the raised roll, which is completely hidden as the foot is reached. At the bottom of the sixth feather plait all the bobbins together and put in a pin at 4.

Turn the pillow round and work to the opposite pin-hole—the top hole on the right belonging to the leg. After one or two crossings twist the workers once each time they reach the centre of the bobbins. This will give the little line of open holes down the middle.

The inside bend of the leg makes an abrupt corner, but this is not so complicated as it appears at first sight. Put in the pin at 5, and leave both outside couples and workers hanging but not enclosing it. Take the nearest pair of passives back as workers, put in the outside pin on the left, return to the inside pin-hole, and then leave the new workers hanging from the far side of that pin, while the next pair of passives are used in place of them.

The next time the workers return there is no pin for them, but they exchange with a new couple.

By this time four pairs will have been left out, all of which should be hanging with a single twist. The new workers on their return from putting up the pin on the right will now pass through these original workers as well, twisting once between each stitch.

When the pin on the left is put in, the original edge couple will be used, and then the work continues as before.

As the leg becomes narrower some bobbins must be thrown out, always two at a time, but chosen apart from each other, lest two thrown out together should make an ugly gap.

By the time the narrowest part is reached only five couples will be wanted, and these must be plaited at point 6, carried across to the middle toe and finished off (page 76) at the extreme point of the third.

Now start on a wing at 7. The sides of each feather are worked separately, the open centres being the result of sewing through loops both made with a single twist round the pin, and no outside edge couple. Seven feathers are worked in this way, and then at point 8 the bobbins are brought into the body and complete the upper part, ending off at 9.

Next the head must be started. Eighteen bobbins will be hung for the upper part of the beak.

Fourteen bobbins will do for the lower, and both sets of bobbins must be worked down until they are on a level, when the workers from the lower side must be brought right across to the point 10, and worked through two new couples hung from the top pin, to start the new edge, and return. The head will all be worked in one from this point, until

the eye is reached. To make the little round hole divide the bobbins equally and make a single whole stitch with the two middle couples. Bring the workers through one of these middle couples, give a single twist, and work them back again to the edge they have just left. Use the second pair of centre passives as workers, and pass them to the opposite side and back to the centre. Twist and unite the two centre couples again in whole stitch and leave them hanging. The old workers will be brought across again from the edge and the hole is completed.

Where the crest divides it must be worked separately, and the extreme point finished before returning again to the commencement of the neck. About seven couples will be quite all that are needed to finish the crest, and when the last pin has been put in, this set of bobbins must be plaited lightly together and long enough to reach back to the pin which marks the division.

Take out the pin and put it again into the same hole with all the bobbins on the left side, excepting two pairs. With these make the outside edge and carry the workers through all, including those recently neglected, and put up the pin on the left.

The open stitch down the centre of the neck has been given already, but the holes which seem to divide the lace into sections are new.

Each passive couple across the line should be given a twist, then whole stitch is worked once with each set of two passive couples. Each pair is twisted before it is left, and when all have been treated in this way the workers are brought across again as usual. From point 9, where the neck of the bird joins the body, the same sewings are made that have already been described for the third

feather in the tail. More elaboration is needed as the body becomes wider, and so an extra line of twisted bars is introduced, later on divided by the plain hole used already for the eye. When so many bobbins are used it would be rather awkward to finish all off in one bunch, and so they may be divided into six groups.

The bobbins of each group will be fastened into the edge belonging to the left leg, after which they will be tightly plaited. One-third will be needed for the wing at 11, and the remainder will be sewn into position so as to work down and finish the right leg.

When that is done cut them off and recouple them, sewing them in again at point 12, at the far side of the bobbins already there. For the first feather all the bobbins will be worked together, but when the pattern narrows at 12, divide and lift half the bobbins to make the long outside line of the wing, while the others work each in turn of the five feathers mounting one above the other.

The feathers will need the raised work already employed in the tail, excepting the top one, which is fastened off at 7.

Arrange the bobbins by sewings into the feather made some time back, so that three sets, each of two couples, hang from the centre. The first of the four spaces made for fancy stitches has now to be filled. Commence each set by working a simple whole stitch.

Bring the workers from the edge, through each of the three sets and also through one spare couple on the left. Sew the workers into the edge.

Prepare the passives again in groups, but start your first group by using the spare couple and the one nearest to it.

This stitch always requires one odd couple, since the same pairs must not be worked together twice consecutively. The workers pass through only after the passives are prepared in this way.

When the empty pin-holes are reached an edge couple must be provided.

Sew in at the foot, and turning the pillow, start filling up the next space from the reverse end.

To begin the net only two couples are required. Twist each pair once, work half stitch and give an extra twist, put in the top net pin, close in half stitch and twist twice to the pin-holes on either side.

A new couple will be taken in both from left and right, the centre couples divide, each to work with a new one, and filling the next two pin-holes. For the third line the centre couples work together again, while the sides sew into their respective edges and return to make the fourth line.

These few bobbins are not worth saving for the next filling, so they may be cut off, and hung on afresh.

The next spaces repeat as before, and are finished off.

Return to the bobbins left hanging from point 12. Work them in whole stitch, not forgetting the hole at short intervals until they reach the extreme point, then tie together, passing the outside bobbins once over and under the rest and knotting. Spread them out again and work the remaining feathers.

The bird is completed when the three net spaces are each filled. The effect of a heavy cord outlining each space is got by plaiting two surplus couples and joining them into the edge in the same way the extra bobbins in some of the tail feathers were disposed of.

To Work the Flemish-Italian Lace

This is the narrower lace, Plate VIII. There are a great many Italian designs which are quite as effective as this one, but easier to work. The principal difficulty of the pattern lies in the very deep turns, which involve a good deal of sewing which could, by a very slight alteration in pricking, have been avoided. An easier pattern might have been given, but this special lace being in the Kensington Museum is at hand for any lace worker to examine, and she is free to work out all the different stitches on a pricking that runs more smoothly if she wishes.

The same forms are to be found in other patterns, and so we will start by describing the flower which grows from a stem on the right-hand border.

It has five petals of which the two lower are filled in with Double Point, the two middle ones with Snatch Pin bars, the top one with Double Point again. The ring enclosing the centre is filled in with the Italian spider stitch.

Two different fancy holes are formed in the clothing, the Cross and the Ring.

Start by working a narrow stem-stick ring for the centre (*see* instructions, page 75) hanging on the bobbins at the foot of the circle. On working round, join the bobbins to the braid where it commenced, then add eight more couples and start making the lower petal on the right. If Knox's No. 140 two-cord thread is used the bobbins will be increased in number as the braid widens up to twenty-four couples, and the finer the thread the more bobbins will be needed. Until the corner is turned all is unrelieved whole stitch, then comes a plain hole (*see*

page 69). A few more lines of whole stitch, and then the passives are all twisted in couples *twice* until the centre is reached, and *once* for the remaining pairs. Whole stitch is continued as before and the result is a row of open holes graduating in size towards the inside. This will be repeated lower down and has the effect of enclosing a special space to be filled with some particular stitch. This time it will be the fancy hole, the cross (*see* page 70).

For the upper part of the next petal this division will be used before and after the ring hole (*see* page 71). The top petal, being the most prominent, is decorated on both sides by a new stitch, not unlike but more elaborate than half stitch. For this there must always be an unequal number of passive couples.

The passives have to be prepared before the workers pass through. Starting from the side which has just received the last pin, divide them in sets of two couples, joining each in half stitch and a twist. The odd couple will be twisted twice. The workers are brought through, working in whole stitch, and make the edge on the far side. Again the passives are arranged in sets of four, but the first two couples to be joined are the last which have been worked, and so include the odd couple. This arrangement of bobbins with half stitch and twist is done every time before the workers pass through, and each new line finds the odd couple on the opposite side. The stitch is very pretty, but must not be too crowded with bobbins if it is to be open, therefore is specially useful where the braid suddenly widens.

The bottom petal has a rather difficult turn into the stem, and for this the directions for the leg of the Flemish

Bird should be followed. The pattern will be less difficult for the beginner if the bird has been practised first. For the fillings it will be best to start at the top petal and work down towards the centre. Four couples will be hung on, two at either side of the extreme point, and must be worked in whole stitch and twist, before starting the square (*see* page 72), after which each set will again be worked together in whole stitch and a twist, and sewn into the sides. After the second little square has been completed two more couples will be brought out from one side to join in making the third square. When the circle is reached the bobbins will be attached to it and left hanging.

Now hang four couples on one side at the top of the second petal on the left. Work these in cloth stitch across the open space, but instead of making any edge give the workers a single twist, put in a pin and work them back. It will be necessary to prick a very narrow braid across, about three holes on either side to each little bar. A bar or braid made in this way is called "snatch pin." Bring the couples down to the centre ring and sew in. Work the corresponding petal to the same point. Now return to the bobbins hanging from the top petal and start the spider filling with them.

This filling is given on page 75. It will need more bobbins as it widens, and for the second row these must be added on either side. When the third row is reached the bobbins hanging from the petals on right and left will come in usefully, any that are not required being knotted and cut off. As the centre decreases and throws out its surplus bobbins these will fall into place for the fillings of the two remaining petals.

To Work the Brussels Lace.—Plate XV.

The beginner should practise upon the Russian corner before attempting this pattern, and if she tries the Flemish Bird next, she will have little difficulty in working out this design.

The open rings which are so very typical of Brussels lace are made in stem stitch. The bobbins will work alternately on either side of the ring, turning round at the end and sewing once into each place which they cross on the way back.

All the turning stitches, sewings and leadworks have been fully explained in the previous instructions, and the star flower, which is the most difficult part of the lace, is treated by itself in the notes on raised work.

The lace when finished would be applied on a fine net.

DEVONSHIRE LACE

The Applied Rose is an illustration taken from "Devon Pillow Lace," and the leaves, which are the principal difficulty, are fully described in the book.

Those which have an openwork centre are begun by the narrow stem stitch, filling up all the middle pins.

Each of the raised leaves is composed of several small sections or indentations which the lace makers call "taps." The leaf will be started at the highest point, worked down and sewn into the stem stitch, then raised work is employed to bring all the bobbins up again to the point of the next tap.

To make Devonshire lace—as we have already advised for Brussels—the worker should practise first on the simpler patterns, such as the corner for table-centre. If, however,



BRUSSELS LACE.

To face page 110.

PLATE XVI.



DEVON ROSE SPRAY.

she wishes to begin at once upon the Devonshire, quite simple patterns may be had without any raised work, but which are at the same time just as artistic.

It is not the purpose of this little book to deal thoroughly with the making of any one particular variety, neither would it be possible to do so, owing to the restricted space.

An idea of the attention that even one lace requires may be gathered from the fact that when the Devon Lace book was written seventeen "fillings" were included as having been made in Devon, more or less recently. Now, after only two years, there are already more revived stitches that should be added to their number. If it has needed a book of 160 pages to deal with the lace of a single county, how many apologies should be offered for disposing of the work of an entire *country* in a single chapter?

The Needle laces have had to be treated very badly, and really demand a separate book to themselves. Our excuse for not including any of them in the instructions must be that there are many more books dealing with Needle Point than with Bobbin lace. As put forward in the preface, the aim of this little book is not to give an exhaustive treatment of lace making, but to act as a stepping-stone to a fuller knowledge, to be a means of interesting the amateur in a subject that is comparatively little understood.

If the book can show that lace making is, after all, not such a very difficult accomplishment, and that lace collecting does not necessarily mean a very long purse, it will have accomplished a good deal.

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